

Film Actors' 4600 Mile Auto Tour, by William Elliott

THE NEW YORK  
**DRAMATIC  
MIRROR**

SEPTEMBER 10, 1913

PRICE TEN CENTS



JULIA DEAN

Giving a "One-Man Show"



White, N. Y.  
NATALIE ALT AND CRAFTURD KENT IN "ADELE"



White, N. Y.  
RICHARD TABER, FREDERIC SANTLEY, ARTHUR AYLESWORTH, HELEN LOWELL, SADIE HARRIS  
AND EMILY CALLAWAY IN "KISS ME QUICK"



Bert.  
THE SEASON'S OPENING AT GREENPOINT STOCK THEATER  
ENID MAY JACKSON, PEARL GRAY, FRANCES WILLIAMS, BESSIE WARREN, DIRECTOR HARRY MCKEE, WILLIAM DAVID, B. E. EZZELL, JOHN FLEMINGS,  
MANAGER AL TRAHERN, MALCOLM OWEN, LEAH De LACY, J. IRVING WHITE AND JACK ROACHE



White, N. Y.  
GROUP OF INDIANS FROM THE HIPPODROME SHOW, "AMERICA"



White, N. Y.  
ROBERT FISHER, BRUCE McRAE, AND SCHUYLER LADD IN  
"NEARLY MARRIED"

BEFORE AND AFTER THE CURTAIN'S RISE





# THE NEW YORK DRAMATIC MIRROR

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No. 1812

## THE MANAGER WHO THINKS ON A BIG SCALE

**B**EFORE you meet George C. Tyler you think of the big things he has done. After you meet him, and after you know him, you think what a big man he is. You still appreciate the magnitude of his work, but you feel that it was to be expected of him. He has such supreme contempt for the commonplace, such a high conception of the theater, and he slaps down the blue checks with such emphasis you feel thrills of admiration in his presence. It is no wonder that the men about him show a loyalty generated by other considerations than their salaries, that they work for him with nothing short of personal devotion. Pages might be written of appreciation, but they are summed up in the phrase of W. W. Auick, his general press representative, referring to Mr. Tyler, "He's all man."

Last week "the boss" of the Liebler Company returned from Europe, and in the course of many appointments he had time to express a few opinions. When George C. Tyler talks, it is always worth while to listen. The scene really isn't important, for he is just as pronounced in his opinions on the balcony of the hotel where he dines, as in his own sound-proof office, but this time it happened to be the latter.

"The situation in London," he said, "is as bad as it has been pictured. I went to Europe for a rest. I didn't want to buy plays, but I wanted to see some that were interesting. Two plays are all that London has to show, and I bought one of them, General John Regan, a year before it began a run over there last Fall. The theater in London is in almost as bad a state as here in New York, only not so vulgar."

"About the third week in October we'll produce General John Regan, and after a week out of town bring it into New York. I think it a comedy worth while, or I wouldn't have considered it at all."

"This Fall we shall also bring Cyril Maude to America for his first visit. He will play three weeks in Toronto and Montreal and come directly into New York with his full repertoire. I shall pay particular attention to Mr. Maude's visit because I consider him to be the most important English actor to visit America since Mr. Irving. I have worked for ten years to get him to come over—and now he is to come with a company that he has been selecting for a long time. His daughter Margery, who will play leading parts, ought to be welcomed here in particular. She is charming, with a personality strikingly similar to that of the lady who was Eleanor Robson. The company, I believe, is the best repertoire organization that has ever come to us from England."

"Will there be any new plays?"

"Not until Mr. Maude has been seen in his repertoire. After the public has met him, he will in-

### George C. Tyler Looks Beyond Present Theatrical Tastes

introduce several new plays. One of these will be a dramatic version of The Vicar of Wakefield, which Louis N. Parker is preparing. When the new plays are under way, I am going to leave America again, about January, and go to the Far East.



GEORGE C. TYLER.

"By the time I come back I hope theatrical conditions will have changed, so that there will be some incentive to go on producing. I don't see how they can stay the way they are, and they can't be much worse. I haven't seen any of the present output because I am not interested. If I did go, I would only be more disgusted with the public taste that tolerates such stuff and encourages it. As long as the public runs to vicious plays, any drama that is

worth while will not succeed except by accident.

"There is money to be made in producing white slave plays, of course, but I don't want to make money merely for the sake of making it."

"What about pictures?"

"The possibilities of motion pictures have, in my opinion, never been touched. Remember that I am talking impersonally. The Liebler Company has made arrangements to put some of its plays into motion pictures, but I am not in the business. Motion pictures are where the automobile game was five years ago, in incipency. The mere fact that so many minds are working on the mechanical end alone shows that improvement is bound to come."

"But it takes an expert to talk about that, and I confess I don't know anything about the mechanical part. I am talking about motion pictures simply as the opportunity for big men who write. I've talked about it to several men of international reputation. They are tremendously interested, they watch for every sign of improvement, but they will not have anything to do with the business in its present condition."

"I know of one great writer who has a story that would make a wonderful picture. He told me twenty-five different offers had been made to him by twenty-five different men in the business, and not one of them, he said, had enough intelligence to interest him. With every one of them it was the same cheap little whine, 'Look at the money you can make.' This writer didn't figure on the money he could make. He was willing to put his own money in it, but he wanted to see an artistic work, and not one of those manufacturers could give it to him."

"As motion pictures develop, there will be great works of literature written especially for the film. They will be produced on a scale and with an artistic finish that will make any pictures shown now look absolutely crude. But that period will not come until present methods are abandoned. When all the popular novels and plays have been put on the screen, and there is nothing more at hand, new material will have to be found."

"That is when the creative minds will begin to work. There will be a change of methods to permit motion pictures to exist, and the writers will work on a big scale. That will be the day when men who are real producers will become interested, men who are willing to put everything they have into work, without counting how much they will get out of it. They will give the world something it has never seen."

"But you think we'll have the theater just the same?"

Mr. Tyler smiled. "Let's hope it won't be the same. We shall always have the theater; in those days it will be a clean theater."

DAVID H. WALLACE.



## TRAVEL 4,600 MILES IN AUTOS FOR FILM

If a man can maintain his enthusiasm for the moving pictures and his belief in the future of the business after considerable experience in cinematographic work, and after long hours rehearsing in the parent branch of theatricals, his views are certainly to be regarded as worth while. That is exactly the position of William Elliott, the well-known



WILLIAM ELLIOTT. White, N. Y.

actor, manager and producer, who has just entered upon the mechanics of screen entertainment as another expression of his remarkable versatility. This quality will not be denied him when it is remembered that as Raymond Floriot in *Madame X.*, he gave one of the finest performances seen on the American stage in late years, that his excursions into vaudeville management with sketches of high order won approbation everywhere, and that his father-in-law, David Belasco, deemed him worthy of being associated with him in the recent production of *The Governor's Lady*.

He was found late the other afternoon, in a little room back of the Belasco Theater, resting. The day had been long and rehearsals trying, but his never-failing courtesy that has won him so many friends in private life made him readily submit to the ordeal of an interview.

With his associates, Walter Hale and Dustin Farnum, Mr. Elliott has just returned from a trip of 4,600 miles over Europe with C. N. and A. M. Williamson's novel, "The Lightning Conductor," as Baedeker. They have been making a moving picture adaptation of this popular book, that will be released probably early in the Winter. Mr. Hale made the scenario. The party was composed of Helen Bertram of the Bostonian Opera company, who has been studying under Jean de Reszke; her daughter, Rosina Henley, who was one of the six chosen to study under Madame Sembrich; Fred. Clay, M. Grenier, one of the best cinematograph photographers in Europe, and the three named. In short, it was a distinguished company. The means of transportation were two large American automobiles. The trip started from Havre, France, went from there to Paris, then down along the Spanish border, next through the Austrian Tyrol into Switzerland and finally to the Italian lakes. Several special pictures were taken of interesting things happened upon, for no special effort was made to accomplish more than the large object of their journey. Among these pictures was one, taken at Villefranche, of seventy French warships going through maneuvers.

"It was all most interesting," said Mr. Elliott, recalling incidents as he reflected. "I am very tired from rehearsing all day, or I could tell of many experiences we had. We were held up at the Italian border because our passes had run out; and we had to wait there two days while a man was dispatched to Nice by diligence—there were no trains—to secure the necessary papers. That is but one episode. It is easy to conceive of the opportunity for adventure when one realizes that we went through eleven mountain passes on the journey. At one place a tunnel three miles in length makes a short-cut for automobiles through a mountain. It was a most thrilling ride. They have a portcullis at each end of the tunnel that may be lowered at will, this arrangement being to guard against invasion. You see, if a foreign army had the temerity to take advantage of the tunnel, the natives could wait until three miles of it

### William Elliott Talks of European Trip With Walter Hale and Dustin Farnum

went in, and then shut the gates. The law requires that cars using the tunnel must have lights. Unfortunately our acetylene tanks were exhausted, but we took a chance and went in. About half way, a couple of men sprang out at us shouting in a language we couldn't understand, probably that we should stop. They tried French on us, too. I recall frantic shouts of 'Attendez!' As we were about in the middle, however, I suppose they thought it was as well for us to go one way as the other, so they permitted us to go on. As we neared the end of the tunnel and could see the light of day dancing far ahead of us, a sort of mirage occurred in which the floor of the tunnel seemed to come up and meet the roof. I thought they had closed the portcullis on us. That and the thought of the trapped army made me shiver and the cold sweat stand out. But it was no more than a mirage, and we were soon out in the open again.

"In Milan we found ourselves in the midst of the labor strikes. They are terribly violent affairs, and have been so long in progress that it is doubtful if many of the participants are aware of the principles they are trying to uphold. We enjoyed many unexpected advantages through the unconscious assistance of the French and Italian governments. I mean in the way the soldiers and police gathered to make backgrounds for our pictures. They all had the itch for publicity. They all wanted to be within range of the camera. It was particularly in the pictures of the great public markets that we secured excellent results. The color and animation would be hard to duplicate under other conditions.

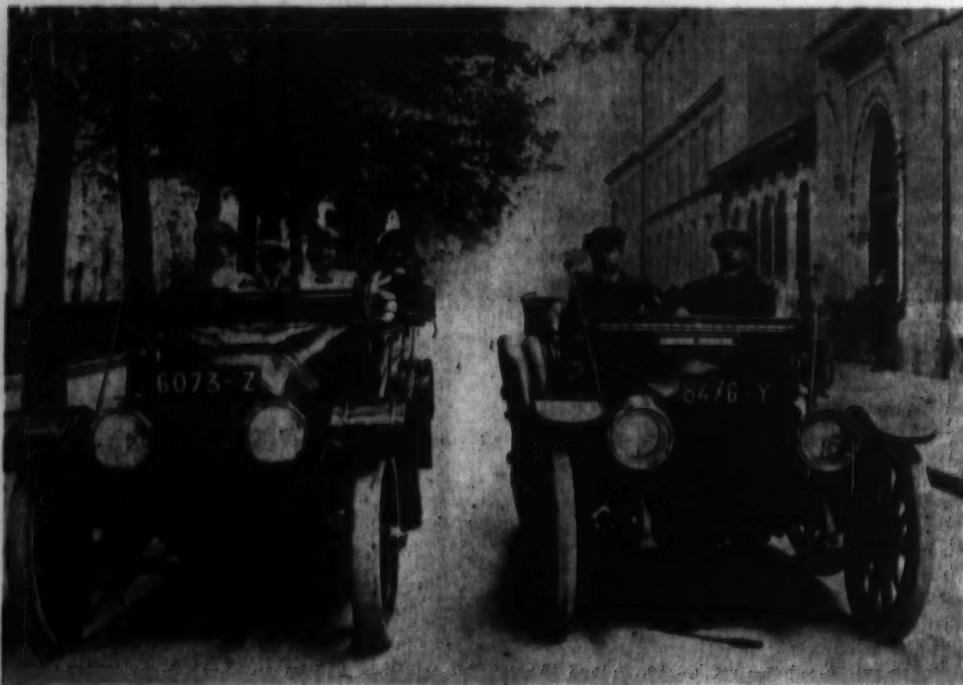
"At Carcassonne, I recollect, we had an amusing

"Apart from all of our personal enjoyment of the trip, the results of our work are truly wonderful so far. For our exteriors we had comparatively ready access to the various localities given in the story; the interiors were taken by special permission, mostly in three large French chateaux, at Chambord, Blois and Chenonceau. A few interiors yet remain to be taken in this country. You will recall that the United States is the locale for part of the story. This will give you an idea of our results." Mr. Elliott held a bit of moving picture film up to the light, showing a man seated at a table. "That is a picture of myself," he said, "as one of the characters. One of the greatest of European experts has pronounced it unsurpassed for photography.

"This adaptation of 'The Lightning Conductor' is only the first of the many feature pictures we are going to turn out. We already have the rights to seven other books. Concerning 'The Lightning Conductor,' by the way, the auto clubs have asked for the first release on account of the amount of traveling in the film.

"We are going into this thing as a serious business." It seems to us that there is room in the field for men who have had the best sort of training in legitimate work and who can bring to it the best they have in them. It is worth while to hear the sincerity with which Mr. Elliott expresses sentiments like this. One can't help believing in him. "They don't take time or pains enough with the pictures in this country," he continued. "And they either over or underestimate possibilities. The field must be appreciated for just what it is worth and no more.

"The pictures will never seriously hurt the theaters. They lack the personality of the actor. Personal charm in acting is largely made up of voice, and that, at the present time at least, is not adequately presented by mechanical means. It seems almost impossible to secure absolute synchronization of voice and picture. The film shrinks with change of temperature. It breaks and has to be taken up. The



JUST BEFORE LEAVING PARIS.

Left to Right: Dustin Farnum, M. Grenier, Rosina Henley, Helen Bertram, William Elliott, and Walter Hale.

time trying to get the picture of a market woman ninety-four years old. She had never had her picture taken, and she didn't want it taken. We were put up to it beforehand, of course, so we were prepared to meet her objections. I asked her to let us take the picture, but the old lady drew back with a motion of striking me." Mr. Elliott laughed as he illustrated. "It occupied three-quarters of an hour to take that picture, but we secured it finally by having a confederate engage her in conversation. It turned out beautifully. At one place we were suspected of being spies for taking pictures of fortifications. We were ejected, but not until we had taken all we needed. One of the most interesting—to me—of our sojourns was at the battlefield of Waterloo. It was covered with wheat, and the farm machinery at work on that historic spot was all of American manufacture. A curious sight was at Neims in the ancient arena there, where a modern moving picture stage stood down in the midst of the ruins.

phonograph record cannot be taken up with it, so we have the consequent sound of the words before the movement of the lips, or vice versa. Of course some time they will find a way out of the difficulty, but at present the device is not seriously to be reckoned with. John Bunny is as good an illustration as I can call to mind of the fact that appearance on the screen gives only partial satisfaction to an audience. Bunny is known the world over. He is probably better known in Europe than in the United States. In parts of Spain, where people don't even know there was a war with America, they know John Bunny because they see him regularly on the screen. Yet they will flock from all over to get a glimpse of him in the flesh. The reality is always preferred to the likeness for ultimate satisfaction.

"Realizing the limitations of the pictures from the negative side, and then their remarkable possibilities from the positive, there is no cause why a reasonably intelligent person going into the business cannot suc-



ceed. The artistic end despised by so many of the men plunging in, is really the only high road to their objective of money. Dollars and cents will come for attention to details. It is not a question of selling or showing so many feet of film; it is the old matter of providing quality rather than quantity.

"Photography has improved very much. The Milano Film Company, for example, that has such striking and delicate lighting effects in its films, never takes a picture by artificial illumination. They use the natural light of day. If the light is not satisfactory, they wait. Consequently their acting is better. No actor can be at his best in the blinding glare of the banks of flood lights surrounding him in the ordinary studio. Then the partial closing of the iris that admits the light into the camera, means a sharper negative because of the greater convergence of the rays of light. That all means a clearer, finer picture.

"The moving picture business has only just begun. Mr. Farnum, Mr. Hale and myself are moving in on the ground floor. We are going to make the best of our material and our opportunities.

"Probably the greatest value of the pictures is in the educational way. A picture taken to-day, showing our habits and our customs, will be infinitely valuable a hundred years from now. To make the illustration more forcible, imagine the value of a moving picture of George Washington, let us say, or of William Shakespeare." Shakespeare was suggested by a copy of the bard's death mask hanging on the wall. "Instead of the English and American versions of the Revolutionary War that suppress or color or manufacture accounts that their own nations may have the glory, suppose we had a film record of the various engagements?"

"Then think of the objective studies of scientific

subjects that may be carried on in the schools. How firmly geography may be grasped by pictures rather than the dry textbook. Even a map proves interesting on the screen. When I went to school—and I had a pretty good education, too—I had a very hazy idea of the location of Havre with reference to Paris, for instance. Had I been shown on the screen I am sure it would have remained fixed in my memory. Then as to zoology. I certainly shall never forget a picture I saw the other day showing a battle to the death of a beetle and a water-snake in which the little creature triumphed. Can you call the moving picture dead with possibilities like that?

"The possibilities of the cinematograph drama," he said in conclusion, "are many, despite the limitations of the form. We three have associated to work out as many of them as possible."

ARTHUR EDWIN KNOWL.

## THE ONE MAN SHOW

By FRANCIS MACMILLEN, The American Violinist

**A** GREAT audience fills every nook and corner of the auditorium. The hall is several times larger than the average metropolitan theater, and has a seating capacity for several hundred more persons than the Metropolitan Opera House. A great hall of light and color; a brilliant picture, indeed, is Carnegie Hall, New York, on any one of a score or more occasions during the musical season in the metropolis.

Let us suppose it is a recital by some great pianist, by some famous lieder-singer or by a violinist that has attracted this great throng of persons—musical "fans," if you please. Let us imagine for the moment that the artist appears alone on the programme, save for the accompaniment of an orchestra of between fifty and sixty musicians, which he engages for the occasion.

Such a recital is, essentially, a "one man show," as a friend of mine in the theatrical profession, where he is well known as an actor and manager, once termed one of my recitals in Carnegie Hall. Then he brought up for discussion a very interesting phase of the "one man show," to which I since have given considerable thought, and concerning which I have exchanged ideas with a number of other concert artists. What my friend asked me was:

"How much of an actor is the successful virtuoso, pianist or singer—in the sense that to achieve the best artistic results he must create illusion?" Then he added: "If an artist creates an illusion, what is its nature and how is it done?"

Accepting the definition that "acting is holding the mirror up to nature," I most assuredly assert that the great artist is necessarily a great actor. Music is quite as truly an expression of nature as is action, in the manner in which the term is applied to the stage. The great dramatic actor establishes illusion by the



FRANCIS MACMILLEN.

combination of movement, gesture, voice inflection and appearance, among other things. The great virtuoso creates an equally truthful and natural atmosphere through the production of sound from his violin. Where the actor may employ four or five different methods to lift the audience out of its sur-

roundings, as it were, the virtuoso has practically but one means; namely, tone production from the instrument he is playing.

The great violinist virtuoso primarily is an interpreter of the master compositions which the great writers of music have left to us or are writing for us at the present time. Secondly, he is a creator in the sense that he must embellish these compositions with his art. His relation to the composer is oft-times likened to that of the stone mason and the decorator, after the steel constructor has erected the framework of a building.

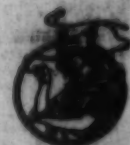
To mention another simile, he is very much like an actor who succeeds in giving life and fire to the character of Hamlet, a role known to thousands of players, but reserved to only a few for master interpretations. As the actor must lend plausibility, and by his performance give a reasonable meaning for the existence of the character he is playing, so must the virtuoso express in unmistakable tone terms a reason for the composition he is playing.

The great concertos, replete in those indefinable tone passages that actually stir the heart of the hearer and elevate or depress his spirits, possess in themselves something of the divine in the sense that certain qualities of the composition are capable of being universally comprehended. The composer conceived these great passages and expositions of sound in compliance with certain universal laws of sound. Music is not alone an art; it is a science as well. There is no more place for the haphazard in music than there is in drama.

Likewise a virtuoso, if he would give to a musical conception an interpretation and reading which should make the text a reality to his audience, must stand before his hearers in the same relation as the great actor before his audience.



## BACK OF THE CURTAIN



**M**ANAGERIAL misgivings lest moving pictures replace the drama seemed to me well founded as I watched the superb pictures of Mrs. Pike in *Tess of the D'Urbervilles*. The needlessness of words when great acting is being done was demonstrated in the pictures, and it was like a city-worn pilgrim's annual outing to see the hills so green and the streams so cool that a breeze from them seemed to sweep the auditorium. Even the satin sides and the countable ribs of the cattle seemed to be within arm's reach of us. The "Tess" pictures are the supreme triumph of the moving-picture art.

Frank Connor made his reappearance on the stage in *The Temperamental Journey* after three years' absence from it.

"Two years ago I decided to give up the stage," said Mr. Connor. "I said then the only inducement to return to the footlights would be an opportunity to play under Mr. Belasco's direction. When Mr. Ditrichstein and Mr. Belasco sent for me while I was in the wilds of New Hampshire, I was dumfounded. My part offers little opportunity. However, I am happy to be back again under Mr. Belasco's management. He was one of my first managers, and I look upon my earlier association with him as one of the pleasantest of my career. It seems odd to return to the boards and not see Mr. Belasco about."

Mr. Connor was a member of the late Kyrle Bellew's company for seven years. He was his closest friend and an executor of his estate. A delicate act of sentiment was his publication of his gifted friend's stories of sea and stage life.

What, think you, is Bessie Abbott's ambition? Not to prove that a small woman may be a grand opera prima donna. Not to show that a girl can act despite a grand-opera education.



RENEE KELLY AND HER DAUGHTER JEAN.

"I want to be such a woman as Ada Behan," she said, with the clasped hands and the rapt eyes of a devotee. "I crossed on the steamer with her and thought her the sweetest, finest woman in the world. She lives in a world of beautiful thoughts. Life has not so coarsened her. She is as natural as a child. Her mind is a rich mine of memories and fancies. Perhaps she is so sweet because she has been so much alone and has had time to think her thoughts and establish a real center of living."

Like Eleanor Robson and Mrs. Sol Smith, Janet Beecher did not want to go upon the stage. Necessity forced her upon it. The girl who has secured the plum of the dramatic season, the lead in *The Great Adventure*—it having started her way when Winthrop Ames saw her as Mrs. Arovny in *The Concert*—exhausted every legitimate device to keep off the stage because she didn't like the life. From which we deduce that some of us fight hard and blindly against destiny.

They are acclaiming Margaret Illington the greatest emotional actress on the English-speaking stage, in Chicago. David Belasco set the opinion pace for the Westerners by telling her that she is the hope of the tragic stage in America.

Not only has Margaret Illington swept theatergoing Chicago before her in *Within the Law*, but Hilda Keenan as Aggie, the blackmailer, has set tongues and pens wagging their appreciation. "Who is this fas-

(Continued on page 9.)





# THE FIRST NIGHTER

"Where Ignorance is Bliss" a Brilliant Comedy.—"The Fight" a Story of Political Corruption.—"The Temperamental Journey" —"Nearly Married."—"Lieber Augustin."—"Sweethearts."



## "WHERE IGNORANCE IS BLISS"

Comedy in Three Acts, by Ferné Molnar, Translated by Philip Littell. Lyceum Theater, Sept. 3; Produced by Harrison Grey Fiske.

The Actor ..... William Courtleigh  
The Actress (his wife) ..... Rita Jolivet  
The Orlie ..... Frederic de Belleville  
The Mama ..... Florine Arnold  
The Maid ..... Marion Pullar  
The Bill Collector ..... Kevin Manton  
The Courtesan ..... May Greville

This is the most brilliant comedy since *The Affairs of Anatol*, and comes as a grateful relief from the gross and sordid realism of the underworld with which the New York public is being glutted. Molnar completes, with Shaw and Schnitzler, a modern triad of international wits, and much in *Der Leibarzt* (or, *Where Ignorance is Bliss*) is even better than much in some comedies of Shaw.

A strict criticism of the performance from an interpretative point of view is hardly in order, in view of the fact that Mr. Courtleigh had but two weeks to get up in a part that would tax the resources of the most expert comedian, and should have had at least eight weeks of careful study. The lack of time to develop the role in all its nuances was denoted in the contrast of Mr. Courtleigh's delightful acting in the first act—as well as his artistic transition from the actor at home to the assumed character of the royal guardsman—to his exhaustive efforts in part of the second and all of the third act to maintain his grip on the lines. That he succeeded as well as he did in a part whose length compares with that of Hamlet, and under the circumstances which the exigency of Mr. L'Estrange's retirement imposed, is a credit to his energy.

Nevertheless, this was one of the embarrassments under which the comedy had to struggle, but which, fortunately, proved only a temporary obstacle in the way of an artistic achievement. On the whole, handicapped as he was, Mr. Courtleigh was admirable. He has a brilliant coadjutor in Miss Jolivet, who flashed into sudden luminous being against the theatrical firmament in a role which requires nearly everything that an actress can have—youth, beauty, and the virtuosity of rapidly varying moods, expressed in playful vivacity, flashes of temper, amorous impetuosity, fiery ardor, tears, laughter, tempest and sunshine. All these found fit expression through a personality of dominating interest. With Mr. Courtleigh firm in his saddle, playing the spurs of his genius, and the important co-operation of Mr. De Belleville, I predict one of the cleverest triune performances of the year.

The comedy is a satiric study of personality, striking effectively at the vanity and megalomania of actor folk. A popular actor is married to a popular actress, who has had a number of "affairs." At the end of six months she grows indifferent and the actor begins to look for "the other man." Here the author sets up an amusing mental attitude. The offending actor resolves to create a target for his wife's straying affections.

He disguises himself as a royal guardsman and begins a flirtation under her window. The affair grows apace. The wife, not suspecting the identity of the fictitious Count von Schönfeld, receives flowers and notes from him, and finally appoints a rendezvous at her apartments during her husband's pretended absence. The husband's confidant in the adventure is the critic, the wife's her reputed mother—a typical decoy, chaperoning motherless young women.

The rendezvous comes to pass. The disguised actor, effecting a complete disguise, presents himself at his wife's tea table and agrees to call on her in her box at the opera that night.

The second act is an effective setting of an opera box from the interior. The actress, with her putative mother and in her greatest fineries, is there. So, in time, is the pseudo-guardian. The actress is completely deceived by the masquerade of her husband and indulges in a violent display of sentiment. In the course of this stormy emotional act the actor's hopes and fears are wafted to and fro like a shuttlecock, ending in a protracted soul-kiss at the door, with another appointment for the next day.

Just before the second rendezvous the actor puts in an unexpected appearance and threatens to upset the wife's plans. An embarrassing situation is created for a moment. The husband will not budge, and the hour of meeting with the swashing guardsman is at hand. Also the solution. The actor unobserved dons his regimentals and lapses again into his characteristic drawl. It is like an electric shock to the actress, playing her favorite Chopin at the piano. But in such emergencies a woman never loses her wit. She laughs aloud at him. "Ha, ha! I knew it was you, all the time!"—that at least is the gist of it. The joke recoils on the vainglorious actor's head, and as the curtain is ready to descend he is at her feet in a worshipful attitude. The cynical critic shakes his head

and exchanges a significant glance with the wife.

This mere skeleton of the plot gives no idea of the incidents, the clever devices and the many colorful touches of humor and satire which give substance to the comedy—a comedy Viennese rather than French and characteristic of the gay city on the Danube or its twin, Budapest, where it had its first performance. The company is excellent in the broadest sense of the term, from Mr. De Belleville as the critic, to Florence Arnold as "mama," and from Miss Pullar as a better than ordinary stage maid to Mr. Manton as the persistent dun.

## "THE FIGHT"

A Modern Play in Four Acts, by Bayard Veiller. Hudson Theater, Sept. 2. Produced by the Henry B. Harris Estate. Staged by Holbrook Blinn.

Doctor Root ..... Felix Krebbs  
Edward Norris ..... Malcolm Duncan  
Mrs. Edward Norris ..... Margaret Gordon  
Tom Thomas ..... Ada Bushell  
Tom Davis ..... Raymond Van Rieck  
Helen Thomas ..... Clara Marescau  
Daisy Woodford ..... Frances Stamford  
Gertie Davis ..... Margaret Wood  
Jane Thomas ..... Margaret Wycherley  
Watson ..... Del Le Bar  
Messenger Boy ..... John Dugan  
Jimmy Callahan ..... William McVay  
Senator Woodford ..... Edward R. Mawson  
Orrus Judson ..... William Holden  
Edward Throckmorton ..... Robert Kaperels  
Thomas Gaines ..... Charles Sturris  
May Lanoris ..... Olive Murray  
Factory Child ..... Eva Diamond  
Piano Player ..... G. M. Kling  
Pearl Haskell ..... Cora Adams

Everybody must have been much impressed by the forceful and finished manner in which Margaret Wycherley played the young majorality candidate. The admirable way in which she lost her identity in a realistic modern part, in complete contrast to the fine poetic spirit which she denoted in Kathleen ni Houlihan and with Madame Simone in *The Lady of Dreams*, is a substantial tribute to her versatility.

Miss Wycherley's excellent work stands in strong relief against the background of a drama which brings nothing new to our ken, which seems designed especially to create a sensation for sensation's sake, and is largely comprised of odds and ends from other plays of contemporary interest.

The action is simply the hackneyed material of *The Man of the Hour* with the sexes reversed; the baigno scene is the scene from *The Lure* over again; the tragic meeting of the father and daughter in a house of ill-fame served a better purpose in Mr. Edward Ellia's thrilling little sketch, *Any Night*, done at the Princess Theater last season, and the visual arraignment of the human derelicts before society by the young majorality candidate in the first act of *The Fight* reminds one with keen suggestion of a similar parade of vice in the last act of *Damaged Goods*.

Throughout the play there is an obvious bid for sensationalism and the moral purpose is as good as nil. We may pardon a playwright for invading the hidden sanctuaries of vice and crime, if in so doing he strikes a big note of dramatic interest, but your faithful First Nighter fails to be persuaded that Mr. Veiller has done so in his latest offering.

The play will not stand comparison with *Within the Law* in normal interest. In that drama of modern life the author happily struck into new though narrow paths and emphasized a big human note. We cannot but sympathize with a persecuted girl who turns her hand against society for a glaring injustice which is universal. But it is different when we are asked to accord sympathy to a young woman who is not abashed by contact with the lowest form of political corruption and the atmosphere of low resorts to promote her political fortunes, even though she wages a brave fight for cleanliness.

Besides, Mr. Veiller's picture is false to life. The events which he parades before our view may be characteristic of a metropolis—they might well exist in Denver—but they are not true of "a small town in Colorado," as the programme has it—not true, from the Circassian walnut panelings of the bank office in which the heroine holds forth, to the Fifth Avenue style of the immaculate attire of every one of the female characters in the four acts. If the author had even a remote sense of life in a small Western town he would have spared us that, as well as the suggestion of the oppressed child of the jute mills. If there is oppressed factory and child labor in a small Colorado town it is an exceptional case and not a condition. Hence the whole fabric of his story is forced and false. Why he chose Colorado is obvious; because it is one of the States in which female suffrage is in vogue; but whether Mr. Veiller intends his play to be a plea for female suffrage or just a bid for popularity is a mooted question. I am ready to accept either solution.

The whole story revolves around the attempt of a gang of political blacklegs to force Jane Thomas, a bachelor girl, who has made a success of the management of

her deceased father's bank, to call off her candidature for mayor. With Jimmy Callahan, a saloon keeper, at their head, they start a run on her bank and seal up her resources. The power behind the throne is a corrupt Senator, who is a frequenter of Pearl Haskell's house of ill repute. The woman by mistake lures his own daughter into her house and gives the key of the girl's room to the father, but unlike Mr. Billis, the author exercises no poetic justice in cremating them both, as in *Any Night*. As though this were not brutal enough, the episode is turned to recoil on the head of the young lady candidate, who has gone to the rescue of the child. The play ends, as usual, in the discomfiture of the villains. Mr. McVay gives a finely characteristic performance of Callahan and Cora Adams scored as Pearl Haskell.

## "THE TEMPERAMENTAL JOURNEY"

Adapted by Leo Ditrichstein from André Rivoli and Yves Mirande's Comedy, *Pour Vivre Heureux*, as Produced at the Theatre de la Renaissance, Paris, Jan. 16, 1912. Belasco Theater, Sept. 4. Produced by David Belasco.

Jacques Dupont ..... Leo Ditrichstein  
Prof. Babcock Roland ..... Harry Bergman  
Verone Nell ..... Frank Connor  
Billy Shepherd ..... Richie Ling  
Dorval ..... Edmond Durand  
Howard Locke ..... Julian Little  
Carrington Meliss ..... Les Miller  
Tamburri ..... M. Daniel Schatts  
Roy ..... Edwin S. Wolfe  
Max ..... Marie W. Grant  
Edna ..... Cora Clarke  
Hesper ..... Anna McNaughton  
Marjorie ..... Dorothy Ellis  
Lana ..... Annette Tyler  
Monsieur ..... William Dixon  
Delphine ..... Isabel Irving  
Maria ..... Josephine Victor  
Fanny Lamont ..... Cora Witherspoon  
Teresa ..... Gertrude Morland  
Maid ..... Alice Jones

A very entertaining comedy this, which loses nothing by having its original Parisian locality translated to Tamburri's Garibaldi Inn, near the Sound in Connecticut, and an artist's studio in New York city. Indeed, the adapter has been very discreet in the handling of the material, even retaining some French names for his characters.

It deals with the same problem as Mr. Arnold Bennett's *The Great Adventure*, which Winthrop Ames announced months ago as the opening attraction of his new Booth Theater and which we are to see soon. So the present offering anticipates the London play and quite possibly dulls the edge of the novelty with which it has been credited.

Mr. Ditrichstein appeared in the leading role and gave an excellent account of himself, though Isabel Irving deserves the honors of the performance in spite of the fact that her part would ordinarily be described as an exceedingly ungrateful one. Moreover, what is interesting in this connection is that we see her for the first time in something like a middle-aged character.

She is the former model of the artist Jacques Dupont, who cuts out Maria, the dreamy daughter of an Italian table d'hôte keeper on the Sound and becomes Dupont's wife while Maria still loves him. She, too, by her constant nagging and discouragement is in part the cause of Dupont's determination to drown himself when everybody insists that his style of painting is too "high brow," and even Tamburri tells him he has exhausted his credit.

Dupont disappears, and a body identified as his is fished out of the water and buried with great pomp; but not before the missing artist has turned up again alive and well and confided to his dear friend Billy Shepherd that he was saved from drowning by a yacht and carried to Halifax.

Thus Dupont witnesses his own funeral, and the still more curious fact that the art lovers and art dealers, who would not give him enough to keep from starving, are fighting for the possession of his paintings now that he is supposed to be dead. The moral of the comedy is that you must die to become famous, if you have really done something "high brow."

Still another astounding thing does Dupont witness under the trusted guardianship of his friend Billy, in whose studio he has taken refuge. That is an amorous encounter between his mourning widow and a rival painter named Nell. On that discovery he resolves to remain permanently dead.

The second act is especially amusing. It is taken up with the unsuspected discovery of Dupont by Billy, who at first imagines seeing a ghost, and the incidents of the funeral. The supposed widow has ordered a wreath to be put on his coffin, "Rest in Peace." To that she has added the words "Until I Come." Dupont and Billy watch the funeral from the studio window and the painter just misses seeing Maria, who has knocked at the locked door to get the bunch of flowers she has gathered as a last tribute to the poor painter—Maria, who in the first act pretends that an art lover has bought a little painting of Dupont's and has given her \$285 for it, which she offers to turn over to him, when, in

truth, she has lied and the money belongs to her.

Now Dupont is famous and his paintings are in general demand at fabulous prices; his wife has married the former rival artist, Nell, and three years have elapsed, when he turns up again in Billy's household in the character of a French art-lover who has discovered thirty scattered canvases of the deceased Dupont and is offering them for sale.

This brings his wife again into the action in an attempt to trade on her former husband's reputation by passing off some canvases of her present husband as the works of Dupont.

After many a merry turn Dupont reveals himself, and having meted out to his faithless wife the punishment due her, he finds Maria the one surviving object from his past life, with Billy, worth living for, and his temperamental journey is at an end.

The story is well told and full of amusing details, with just the right admixture of sentiment and pathos in the telling. While Ditrichstein gave an admirable performance of Dupont, Miss Irving injected so much spirit into the role of the wife and played it with such an even balance of comedy and suggested hardness that her characterization stands out as one which some might equal but none surpass. Richie Ling is capital in the important role of Billy, and Josephine Victor scored decisively in the part of Maria. The cast throughout is excellent and the comedy is handsomely staged.

## "NEARLY MARRIED"

A Farce in Three Acts by Edgar Selwyn. Produced at the Gaiety Theater Sept. 5 by Cohan and Harris.

Hattie King ..... Virginia Pearson  
Hotel Page ..... Harry Lorraine  
Maid at the Hotel ..... Mabel Ackers  
Betty Lindsay ..... Jane Grey  
Gertrude Robinson ..... Ruth Shepley  
Tom Robinson ..... Mark Smith  
A Waiter ..... William Phinney  
Harry Lindsay ..... Bruce McHale  
Dick Giffon ..... John Westley  
Prince Bamboules ..... Schuyler Ladd  
Norah ..... Georgia Lawrence  
Peter Doolin ..... Robert Fisher  
A Chauffeur ..... William Phinney  
Hi Batteries ..... Delmar E. Clark  
Jack Brooks ..... Harry Lorraine

With the news that George M. Cohan was recovering rapidly from the automobile accident, and the first farce of the season by Cohan and Harris under way, Friday night was something of a joyous occasion at the Gaiety Theater. Those who had their doubts early in the evening were convinced before the second act was over that *Nearly Married* was a success.

There is something catchy about the atmosphere of rapid farce, especially when it comes as one of a series. In this Gaiety Theater, Officer 666, by Augustin McHugh, and *Stop Thief*, by Caryle Moore, had been introduced in succession. Both, according to report, were made the "hits" they were by clever revisions in the Cohan and Harris offices, and certainly both were helped greatly by gingery playing. Edgar Selwyn has had so much more experience as a playwright than either of these younger men that perhaps his farce did not require help, but it certainly bore all the earmarks of a Cohan and Harris production.

The story of *Nearly Married* is that of a man against whom his wife obtained an interlocutory decree. It seems that they really had no reason for parting, and the services of a professional co-respondent had been called in. Act I shows the man, Harry Lindsay, in the public room of a Fifth Avenue hotel, where his wife and the co-respondent also come. In spite of the fact that appearances are against him, Lindsay explains to his wife that he really loves her. She admits that she loves him, too, and they elope, headed for his bungalow at Wildwood, forty miles from Poughkeepsie. In comes wife's meddlesome brother to announce that the final decree of divorce has just been granted, and the flying couple must be caught, or his sister will be a "ruined woman."

With this as the story, a series of complications follow, and the dull exposition of the first act is forgotten in a harum-scarum chase about a road house. A heavy rainstorm and bottles broken judiciously on the road by the landlord bring the Lindsay, their friends the Robinsons, the meddling brother, and the co-respondent all to a quick stop at this remote inn. Somewhat startled to learn that they are not man and wife, Harry and Betty Lindsay make hurried arrangements to marry again. Then the brother tells them that the decree contained a provision that Lindsay could not marry again. The clause was inserted at the request of Mrs. Lindsay, without an idea that it would ever reach her. The couple think of a run to Jersey, but the hour of night and the rainstorm prevent. Then comes the justice of the peace, who, somewhat peeved that his errand is for nothing, tells the Lindsays, in his capacity of landlord, that they cannot stay there over night. But a compromise is reached, with the ladies sleeping in one room and the gentlemen in another. Enter the co-respondent, and the mix-ups begin. They



end with Harry and Betty Lindsay speeding away in the co-respondent's taxicab to Jersey.

The farce was played in a high pitch which carried it along like a breeze, and once under way it never stopped. For this the credit goes not only to Bruce McRae, who was featured, but to the supporting players, for each had an important part in some one or other of the mix-ups. Mr. McRae was finished in his light comedy as usual, and though he has had parts which brought him more opportunities individually, this was satisfactory. Jane Grey as the wife had some of the same mannerisms that she showed in *The Concert*, but she was very attractive, and her comedy acting helped a great deal. Schuyler Lad, remembered as the Daffodil in *The Yellow Jacket*, gave another distinct characterization as the East Indian who conducted the roadhouse. John Westley, Ruth Shepley, and Mark Smith were with Mr. McRae and Miss Grey in the central group of characters who kept things moving.

### "LIEBER AUGUSTIN"

An Operetta in Three Acts, by Leo Fall. American Version and Lyrics by Edgar Smith. Staged by J. C. Huffman and Al. Holbrook. Produced by the Messrs. Shubert at the Casino Theater, Sept. 8.

Jasomir ..... Arthur Cunningham  
Sigmund ..... Wilmoth Merky  
Jane ..... Grace Field  
Marguerite ..... Vera Dunn  
Gretchen ..... Peggy Caudrey  
Ursula ..... Mona Sartoris  
Isabel ..... Edna Stillwell  
Paul ..... Frank Farrington  
Augustin Hoyer ..... De Wolf Hopper  
Princess Helen ..... May De Sousa  
Captain Pipe ..... Viola Gillette  
Prince Nikola ..... Fred Leslie  
Clementine ..... Kosika Dolly  
Colonel Burns ..... Jack Brann  
Maurice ..... Wilmoth Merky

It was fortunate for lovers of operetta that out of the Gilbert and Sullivan casts, George MacFarlane and De Wolf Hopper were chosen for a new production. Others were given places in *Lieber Augustin*, but it was the reappearance of these two artists that aroused enthusiasm; these two and a score with many beautiful numbers. An elaborate scenic production and lavish costumes are of secondary consideration, but they will probably help to make this Leo Fall a success.

Certainly the book, as adapted by Edgar Smith, will not mark any new epoch. It is the conventional story of a princess and a man of lower station. From the time the characters are introduced no one has the slightest doubt that the man will prove to be a prince in disguise, or the princess will find a way to step off her throne. It happens to be the latter in this case, for there was a mix-up of babies on the night the princess was born.

Even this plot could have been enlivened by bright lines, but Mr. Smith evidently couldn't find any. The dialogue and the lyrics, with one or two exceptions, were hopelessly commonplace. The fun came in lines which De Wolf Hopper interjected. The comedian confessed in his speech on the opening night that if he could think of anything verging on humor he would put it in the play. His two songs and his lines were rendered with delicious humor, and as usual one could hear every word. If some other singers and comedians were only to catch his trick of speaking plainly they would be on the road to art.

In addition to Mr. Hopper's humor, there was some capital singing by George MacFarlane. It would be much better if he had the stage to himself during his solos, as he had in his first number. The elbows and knees of chorus girls don't belong in the picture. May De Sousa fitted the prima donna role neatly, and her singing was good.

A very large element in making the music enjoyable was the conducting of John Lund. We hear that the Shuberts had another conductor, but released him to send for Mr. Lund. At any rate, Mr. Lund is there, and we wouldn't ask for a better.

### "SWEETHEARTS"

Operetta in Two Acts, by Harry B. Smith and Fred de Gresac; Lyrics by Robert B. Smith. New Amsterdam Theater, Sept. 8; Verba and Luescher, Producers. Production Staged by Fred G. Latham; Ensemble and Dances by Charles S. Morgan, Jr.'s Orchestra Under Direction of John McHale.

Sylvia ..... Christie MacDonald  
Dane Paula ..... Ethel Du Pre Houston  
Isabelle ..... Nellie McCoy  
Clairette ..... Cecilia Hoffman  
Isabelle ..... Edith Allen  
Jeanette ..... Gertrude Budd  
Toilette ..... Gene Peltier  
Nanette ..... Gretchen Hartman  
Miss Miskelovis ..... Tom McNaughton  
Franc ..... Thomas Conkey  
Lieutenant Karl ..... Edwin Wilson  
Hon. Percy Algonou Slingaby ..... Lionel Walsh  
Petrus Van Tromp ..... Frank Reicher  
Aristide Caniche ..... Robert O'Connor  
Dane ..... Hazel Kirk  
Captain Laurant ..... Briggs French  
First Footman ..... Edward Crawford  
Second Footman ..... William Wilder

*Sweethearts*, which brings Miss MacDonald back to Broadway in a new operetta, deserves success on account of the admirable opera bouffe music which Mr. Herbert has composed for it, if for no other reason. Aside from this it has a popular prima donna and is most attractively staged. The book of Fred de Gresac, whose name has lately been connected with various offerings of this sort, is not up to the other

features. It is the purely romantic subject of Cinderella in a new dress, although we are told in the programme that it is founded on the adventures of Princess Jeanne, daughter of King Rene of Naples, with the time changed from the fifteenth century to the present.

The transition of time and locale has not lifted it above the genre of the commonplace, and the story lacks intrinsically the humor which Mr. Smith as the collaborator has sought to supply in trimmings in the shape of a trio of eccentric comiques, headed by Mr. McNaughton, who made the best of their opportunities. The piece develops by slow stages and runs to a late hour.

What is really admirable in the work is the score, in which Mr. Herbert shows the commendable quality of progressing rather than deteriorating in his craftsmanship, in melodious as well as in humorous conception, and with his usual fine orchestral coloring to give body and substance to the score. Here and there he trenches close on grand opera, but in his lighter moods he writes in a delightful opera bouffe vein. The comic numbers are abundant and in the main unique and alluring. Sylvia's first song with ensemble, "Sweethearts," has a suggestion of a Johann Strauss theme and much of the swing of the waltz king. The "Mother Goose" air of Sylvia and ensemble is exceedingly bright, and another number, "In the Convent They Never Taught Me That," is excellent. Mr. Walsh has a comic number, "I Don't Know How I Do It, But I Do," which brought him a series of well-deserved encores, and a most interesting feature was the "Monks Quartet," by four comedians, which had to be repeated again and again.

Miss MacDonald's share in the performance may be best described as charming. She is refined and pleasing, with little personality and but slight dominating powers. With a stronger personality and more bravura, she might easily lift the performance out of its groove of languid interest. She sings prettily, and her dainty ways enable her to exercise a certain insinuating spell which appeals to many but does not spell temperament in large letters.

Mr. McNaughton was genuinely amusing as a conspirator who is trying to reclaim Sylvia from the keeping of Dame Paula, who conducts the laundry of the White Goose, and restore her to the throne of Elania as the legitimate princess. He is an excellent pantomimist and works up his role with many bits of business that make for laughter. Another excellent comedian is Mr. Walsh, and Ethel Houston, as the landlady who has brought up Sylvia with her sextette of daughters, gave a good account of herself in an eccentric comedy role. Mr. Conkey, as the Prince Charming of the play; Mr. Wilson, as the fickle Lieutenant Karl; Mr. Reicher, in a robust basso role, and Mr. O'Connor, as the unique Aristide Caniche, all deserve favorable mention. In truth, the operetta is well played and the chorus is far above the average in a vocal sense and quite up to standard in every other respect.

The favorable reception accorded the piece indicates that it will have a prosperous career in spite of the weaknesses pointed out.

### DILLINGHAM ACTIVITIES

Will Produce "Madam President" Here Next Week, and He Has Bought "Romance"

An example of the turns in theatrical fortune is the new activity of Charles Dillingham. A year ago there was a report about that he had lost on various ventures, and if the Lady of the Slipper were not a success he would retire from the theatrical business. But the musical play with its three stars, Montgomery and Stone and Elsie Janis, was a success, one of the biggest of the year, and Mr. Dillingham and others interested reaped a fortune.

This year the play has gone to Chicago, and it is said to be a sensation there. Mr. Dillingham is not rushing out many new plays, as other producers have done in like circumstances, but he is broadening his activities considerably. Last week he was able to carry out a project he has had in mind for a long time, to secure a contract with Doris Keane. He bought this from Lee Shubert, together with another contract for Edward Sheldon's play, *Romance*, and he will star Miss Keane in the play this season. Because of the quick change, bookings were canceled from the opening last Saturday night up to to-morrow, but after to-morrow, when the play is in Buffalo, the bookings will stand, as they have been made through the Shubert offices. A report says that Howard Gould was interested in the transaction.

In addition to Miss Keane, the company will include Leslie Faber, H. Nye Chart, Kenneth Davenport, Herman Gerold, Craig Miner, A. Herbert, Frank DeKum, Mrs. Charles DeKay, Gilda Varese, Ethel Arthur Jones, Grace Henderson, Violet Erskine, Clairborne Foster. Mr. Dillingham's manager with the company will be Louis Neithersole.

At the Garrick Theater on Monday evening, Mr. Dillingham will present Fannie Ward in a new farce, *Madam President*, which has been playing in Paris at the Palais Royal for one year. Miss Ward's supporting company includes W. J. Ferguson, George Giddens, John W. Dean, Jack Devereaux, Duncan McRae, George Brennan, Aubrey West, Millard Saunders, Oliver Ramsdell, Minna Gombel, Pattie Browne, and Elene Foster.



### A BALLAD TO BENEDICK.

What has become of our idol, Drew?  
His well-cut coat the joy and pride  
Of throngs that flocked all the seasons  
through—  
Struck with awe how his scarf was tied!  
His trim mustache and his manly stride—  
Famed from the Strand to old Broadway!  
These I would see—and these are denied—  
Where is the Drew of yesterday?

What has become of our hero, Drew?  
Glimpsing the stage I straightway cried.  
Look at his frills and his lace, do!  
(His stately air? 'Tis laid aside)  
The while he flirts with his future bride!  
Clad in hosen and doublet gay!!—  
Ah, pity me, Fate! Nay, don't deride—  
Where is the Drew of yesterday?

What has become of our mentor, Drew?  
Our erstwhile friend—our former guide?  
Gone is our glass of fashion—Ah, tree!  
Gone is our hope, our joy beside.  
All the designers have failed and died—  
No one would buy their clothes, they say—  
What should be worn?—Ah, who will decide!  
Where is the Drew of yesterday?

### L'Envoi.

Benedick, say—I have traveled wide—  
Time is up—I must go my way;  
One more I ask it—though oft decried—  
Where is the Drew of yesterday?  
Susan Cornelia Connolly.

Yale, Harvard, Princeton, Columbia, Pennsylvania, Cornell, Vassar, Barnard and two or three other colleges will all be represented in the cast selected by Arthur Hopkins for *Evangelina*.

Margaret Anglin's train, bearing her and her company to San Francisco, was stalled in Nevada for several hours. Miss Anglin marshalled her troupe to a hillside, and there rehearsed the Electra of Sophocles under the blue sky, with a file of railroad ties for a Greek altar. Gophers and prairie dogs were in for a new sensation. Possibly also some Plutes.

The Century Holding Company, which is said to have purchased the New York Theater for the erection of a \$12,500,000 hotel, has struck a possible snag in the theatrically ubiquitous Oscar Hammerstein, who gave out the following when he learned of the rumor:

"They haven't yet consulted me. I shall not say what rights I have to the property that demand that I be consulted. A little later on I will explain what course I shall take to protect my interests."

Frank Hurley, who plays the part of the Trappist Monk in *The Garden of Allah*, has put in his summer vacation by taking a course in agriculture at Cornell. Mr. Hurley proposes to acquire a farm and devote himself to the improvement of the cantaloupe. Now with Willis Sweetnam propagating the "Rocky Ford" in Pike County, Pa., and Frank perfecting the other of the species in the Mohawk Valley, Thalia, the divine, should smile her sunniest smile down upon these devoted sons of Thespis so that their work shall fructify.

Brandon Tynan, the Joseph of Joseph and His Brethren, is an Irishman, and, like a true Irishman, hates everything English. As an Irish actor, he hates the English actor. As a naturalized American actor, he hates the idea of the American manager hating players abroad on the plea that suitable talent cannot be discovered in this country. At times he gets real sarcastic about it.

The other day, at the Lamb's Club, some one was telling about the fuss raised in England because Sir Herbert Tree had engaged several American actors to appear in *Joseph and His Brethren*. "They're sore," said his informant, "because there are some American actors in the cast." "Don't blame them," retorted Tynan. "Wouldn't we be sore if they put any Americans in our casts over here?"

After having been ten months in London, Miss Marie V. Fitzgerald returned to this country last June and journeyed up to Maine, where she sprained her ankle, with the result she has been in quietude since July and has not been able to walk until the past few days, when she has been compelled to make use of a cane. So the fact that she has been in New York city but twice is explained, for she is now a prisoner in her home at Whitestone, Long Island, and the ligaments are rapidly becoming stronger. "Imagine me away from the Great White Way a whole year except for two short, teeny weeny visits." That is what one would call the perversity of good fortune. Miss Fitzgerald expects to finish two plays very shortly. "And you can't have a sprained ankle when you hustle for production of a brain child," quoth this playwright. "And so I'll be up and doing."

Did you ever have that pleasant sensation of standing on a bit of soggy green

earth, glancing about nonchalantly, and saying, merely off-hand, of course, "This is mine, mine?" You feel tempted to steal Monte Cristo's line and about "The world is mine!" If, we say, you have ever felt these sentiments, then you can sympathize with Edwin Mordant, whose purchase of a "model farm" at Hicksville, Long Island, has placed him in the class of those who, for reasons of their own, take an unholy joy every time the price of eggs advances a cent a dozen. It gives them an opportunity to tell you about the wonderful breed of fowl "down on the farm."

If there is anything spelling joy and happiness that Mordant won't have when he gets that farm in shape, then there are some people in this world with better imaginations than even an enthusiastic actor. Listen to Edwin: "We have a good-sized corner plot on which we intend to erect a duplicate of a southern California single-story bungalow, of white stucco, with red-tile roof. And a garage and a car is a certainty. Chickens! Surely. Flowers and vegetables? Of course. Scenery? Wonderful. Transportation? Everything, the new Subway, the Brooklyn 'L,' Pennsylvania electric cars, trolleys to Brooklyn, what more could any man want? What more, even, could any man's wife want? And thus having satisfied the acme of dissatisfaction, Mr. Mordant takes another healthy puff of the cigar and strolls on, laying out in the hazy smoke imaginary lines of hedges and garden rows.

As an incident to her removal from Riverdale, Clara Morris recently wrote one of her characteristic notes to the New York Sun from her present abode in Flushing, in the course of which she says:

"I am a trifle disturbed about a matter connected with the removal from my beloved pines. There is a silver-haired remnant of my old-time public that still follows my fortunes with amazing interest. I do not wish them to keep the impression they seem (by their letters) to have got that I am being driven into bitter exile.

"Of course a woman who lives thirty-seven years on a place, loved at first sight, must strike her roots deep; so deep that only a mighty painful wrench can loosen them. I should not be human did I not grieve at leaving the place where my sticks and stones are dear to me, whose home is so full of memories that smiling shades seem almost to dispute the floor board stairs with you. Yet, if the least crowd thick beneath my lid, I do not let them fall, for I am not going to a strange place, bare and bald of all sentiment, but to that old family residence that in 1874 received me as the fiancée of one of its sons.

"There I met Harrietta and Harverson in force, and incontinently I laid down my arms and surrendered to those smiling, gentle women, those bluff, hearty men who welcomed me so cordially. Can this house ever be cold, strange, and alien to me? Think of me as enjoying the privacy my soul loveth, in broad, spreading gardens, with superb waterworks stretching out before me, not to be pitied, not complaining at the deal received. It is for me to go on and play the game as the cards lie. Wish me luck. That is all I ask."

### The PUBLICITY MEN

Harry Lambert, who has been with Gus Bother's and Wagenhals-Kemper's attractions past nine years, is in the West ahead of Edison's Talking Pictures.

Fourth Estate says that the Federal Civil Service Commission announces a chance for a government press agent. His job will be to boom the good roads movement and he will draw down \$4 a day. Any male citizen may compete.

One day last week a young man strolled into the Brady office and presented a letter of recommendation to Murray Pemberton. The latter reading it, had faint recollections of the name and then it came out that the young man had been a schoolmate of Pemberton's in Kansas. The last Pemberton heard of him he was an officer in the Y. M. C. A. Now he has just come in from a trip ahead of a circus. Pemberton had no job free, but he encouraged the young man in the straight and narrow path.

In an unusual campaign of "spread" newspaper advertising for *Kiss Me Quick*, Leander Richardson, who is associated with Philip Bartholomae, spent something like \$5,000. The production was already about \$15,000 behind, but strenuous publicity was necessary to overcome the adverse newspaper criticisms. An offer from Bartholomae to give tickets to any theatergoer who was skeptical about the attraction brought a flood of letters into the office. Many of them did not ask for tickets, but contained sweeping denunciations of the reviewers.

Paul Davis, last year with *Rexus* No. 1, will be ahead of the Shakespearean company which C. F. Towle is bringing from England.

The triple star combination to be sent out by Comstock and Gest won't be the only one to have three press agents. When Anna Held starts her tour she will be heralded by agents who will travel three weeks, two weeks and one week ahead. The men are J. H. Rafferty, W. Jordan, and H. H. Smith. Sam Kingston, who was with Miss Held before, will be the company manager.



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## ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

## OFFENDING PLAYS

It is in no alarmist spirit that *The Mirror* calls the attention of managers to the rapidly developing sentiment against the prevailing vogue of plays whose scenes are laid in disreputable resorts and which deal all too frankly with evils whose presentation on the stage can be justified only by the art of a dramatic genius.

Public sentiment on this question is assuming an ominous aspect, which is liable to react in the nature of annoying and unwarranted interference with theaters generally, and to turn people away from the playhouses.

It is surely significant that no less than three representative morning newspapers in New York city on Thursday last printed editorials of scathing rebuke on this topic.

The *Herald*, heading an editorial "Away with Brothel Plays," commented as follows:

New York playgoers are long suffering, and prudishness is not one of their characteristics, but there is a limit to their tolerance. That limit has about been reached when plays exploiting the disorderly house are being produced with alarming frequency. The "crook" dramas were not so bad. At least the form of evil which they held up to the mirror was not so steeped in viciousness as that which is now being presented on the stage in New York under the guise of dramatic art. Heaven save the mark!

In conclusion, the paper predicted that the continued prevalence of salacious plays would "drive decent citizens, their wives and families away from the theater." The *Times* headed its editorial "Offensive Plays," and said:

Persons whose minds and taste are removed some degrees from prudishness might well be shocked by the increased production in this city of plays of a sort that may prove lucrative—if the police allow them to continue—in a very filthy way. Veiled thinly with the pretense of deploring the social evil, their real purpose is to hold it up to morbid eyes.

And the *Sun* closed its editorial condemnation with the following paragraph:

In days not remote it was the task of those seeking the delineation of vice in its grossest and most sordid forms to select with some care the establishments that would cater to their then reprehended tastes. The situation will soon be reversed. Not these, but persons so curiously constituted as to prefer cleanliness to filth will presently find it necessary to resort to obscure places of amusement and inquire carefully of

sophisticated friends as to the character of the drama they are likely to witness.

We do not wholly agree with the papers in their attitude, nor do we approve plays which are written to attract the prurient. The dramatist must have freedom in the choice of his subject, and where that freedom of choice is exercised in the cause of art or a high ethical purpose it is not to be excluded from the purview of private or public vice.

But where such liberty is exercised for sensational ends and serves no worthy purpose, it behooves managers to be on their guard against the giving of cause to sundry reform cranks for starting another campaign of slander and oppression against the theaters generally.

It has been brought to the notice of *THE DRAMATIC MIRROR* that Miss Ida Haverly, the only child of the late J. H. Haverly, is living in sadly straightened circumstances in a small back hall-room on West Forty-second Street. During the life of the famous and indefatigable manager he was a universally acknowledged factor who provided employment and material security to large numbers of men and women in the theatrical profession, not mentioning his proverbial liberality. Many appealed to JACK HAVERLY for aid and assistance in distress; none ever did so in vain. It would seem but just, aside from the question of humanity, that the members of the theatrical profession, who are known for their generous impulse when misfortune appeals, should not be deaf and indifferent to the cry of distress of this lone and forsaken young woman, who is facing the terrors of gaunt poverty and deprivation, friendless and alone. Let some one of our many managers contribute a theater. There is no doubt of a generous response from players and performers for an attractive bill to draw the charitably inclined persons in sufficient numbers to give Miss Haverly the much needed relief.

## "SPENDTHRIFT" COMPANY

Elm and Cassino, of Chicago, have the original production of *The Spendthrift*, and since their Chicago opening have been doing excellent business. The company is made up as follows: Marcus F. Hoels, manager; James R. Jackson, business-manager; John Owens, master mechanic; George Kadel, master of properties; William Tyler, electrician; Frank La Rue, Harry Hollingsworth, Vincent Dennis, Elsie Gresham, Rabble Gale, Louise Owens, and Laurette Allen.

## SPARKS

(Paul Armstrong in *Chicago Record-Herald*.)

I have stood in the lobby of theaters and seen managers and authors white with fear as the big, careless third equation of the theater crowded in.

"What are they going to do to this?" they ask each other. "Will they understand it? Do they want to understand it?"

The audience is a terrifying thing. It is merciless, brutal, or kind and gentle. It will weep and laugh or sit grim and threatening. But either way, in any mood, it has always in it the mob spirit, and perhaps one or two lines may turn it for you or on you.

If you will stand on a busy street corner some day and study the faces of a thousand persons who pass, and then consider that your bread and butter, house, lands, horses, motors, and other things which go to make up the simple life, depend on your ability to strike a universal note which will amuse or divert that hurrying, worrying thousand, you may get some idea of the problem an audience presents. Here comes a man with his eyes fixed before him, heedless of his fellows, careless of his dress, with his mind fixed on how he can meet his little snare, called business, so it will get him more. Women pass in the rush to bargain sales, young girls with roving eyes ever looking for the knight. Young men with despairing eyes slowly being pushed about learning that life is not the college "frat." Lads whistling, mothers watchful of the crowdings, fathers worried to shadows, and youngsters wide-eyed in glee. There they go, crowding along, a thousand strong; you cannot pick or choose. There is your audience. Each with his little dream, his strange point of view, his hatred and his loves. In two hours—arm in the belief that you will give them two hours' respite from the hurrying world and crashing tragedy of life, they have paid money at your gate. Seated, waiting for their money's worth, they are yours.

It's hopeless, absolutely hopeless, if you attempt to handle an audience from the individual standpoint from which you viewed it on the corner. But if you will revert to the laws which Nature wrote "way back in the dim and foggy first night of creation, you have a chance. The first law came as man opened his eyes, drew in a deep breath of sweet air, stretched his limbs, and said: "I want to live."

Here we have the first big instinct, the love of life.

And after the man looked about and breathed and found life was good, there crept over him a strange loneliness. Then a woman passed, and his heart pounded as he watched. He spoke to her and touched her hand, and the second big law was written across the world:

The love of woman.

And for her and the children she might bear him, or that she might ever rejoice in his strength or brawn, there sprang the desire to achieve.

So, after all, there are but three big things in life, and it is a variation or ramification of one of these that answers every question.

To live. To love. To achieve. Disregard the individuality of the mob, refuse to take seriously the fluff which superciliousness scares up, smile at the cultured esthete and the overloaded mental gymnast, and get back to these three foundation stones. They are all human down deep, and if they are not they're not worth while.

The curtain goes up. Two men appear. One says something hateful about somebody. It's not much, and we don't know whether he is right or wrong. The other man defends. Knowing nothing, the audience goes with the man who defends. A moment later, one woman abuses another. The audience goes with the abused. They enter a theater ready to love somebody. But woe be to the play in which there is no one to love. An audience pays for the privilege of loving some one. And further, the audience, men and women, want real conflict. Not a one-sided affair, but a pulse halting, hair raising, breath catching combat.

The nearer the villain comes to winning, and loses, the better they love it. Nor need the combat be fought with any weapons other than brain. Combat is combat, whether fought with broadswords or epigrams.

## EDITOR'S LETTER BOX

B. B.—We do not know the date of Francis X. Bushman's birth.

E. E. VOHNDRAN.—A dramatization of *Black Beauty* by Flavia Rosser was awarded a \$1,000 prize by the American Humane Society. It was first produced at Salem, Mass., Oct. 14, 1907.

DUFFY, 872.—Zoe Barnett was not in the original cast of *The Red Rose*. Space limits prevent us giving casts of plays produced in recent years. The coming season's plans for Valeska Suratt and Zoe Barnett have not been announced.

MANY INQUIRERS.—Readers desiring the addresses of players should address the persons sought care of *The Mirror*. The letters will be advertised and, on request of the player, forwarded. We cannot undertake to give personal addresses of those in the profession.

L. H. G.—Elita Proctor Otis appeared as Olive de Carteret in *Sporting Life*. The first performance of Paul M. Potter's dramatization of *Trilby* was given in Boston March 11, 1896. On April 15 of the same year the piece was given its New York premiere at the Garden. The principal parts were in the following hands: *Trilby*, Virginia Harned; *Svengali*, Wilton Lackaye; *Taffy*, Burr McIntosh; *Madame Vinard*, Madame Mathilde Cottrell; *The Laird*, John Glendinning; *Little Billie*, Alfred Hickman; *Gecko*, Robert Paton Gibbs; *Zou Zou*, Leo Dietrichstein; *Doder*, Alexis Gialiko; *Rev. Thomas Bagot*, M. L. Walton.

## TRACING A RELATIONSHIP

*Editor DRAMATIC MIRROR:*  
Sir.—In 1892 Sydney Grundy produced *A Fool's Paradise*, the plot of which is as follows: A wealthy young Englishman, within a month of meeting her, marries an adventuress, whom he sincerely loves, but who, notwithstanding her show of extremely wifely devotion, has no love for him. He makes a will, leaving her his entire fortune, and as she is in love with another man she plots to get rid of her husband by administering gradually increased doses of poison to him in a medicine that he is taking. As the old friend of the husband, an exceptionally able physician, comes to call on him, and, suspecting the truth, decides to remain and take the patient under his exclusive charge. He schemes so that the wife is observed putting the poison into the medicine.

As the man she loves has fallen in love with another woman, she feels that life holds nothing further for her, drains the glass containing the poison, and dies.

Has it been pointed out that *Hishman's Bella Donna* is substantially this with a more picturesque setting and a slightly different ending?

Very truly,  
WM. DALLAN ARMES.

UNIVERSITY OF CALIFORNIA, ANN. 24.  
(Mr. Grundy, it may be well to add, derived his play from a French source, and Mr. Robert Mantel appeared in a version of it during his romantic career. There is hardly any other relationship between *A Fool's Paradise* and *Bella Donna* than the poison incident.—Ed.)

## OUT IN SALT LAKE

*Editor DRAMATIC MIRROR:*  
Sir.—If the question were put to me, "What will be the popular amusement of the future?" I should unhesitatingly reply, "Moving pictures." I have not been in the habit of going to these places until I played in this city. Having nothing to do one evening, I strolled in, quite by accident, to the American Theater, and, to my amazement, saw one of the most beautiful theaters in the United States devoted entirely to moving pictures.

The theater holds three thousand people, and I am told is filled from 12 noon to 11 at night with the best people of Salt Lake City. The principal attraction in this theater is a very fine orchestra of eighteen pieces, conducted by the celebrated organist, John J. McClellan, who is known all over the world as the organist of the Tabernacle of Salt Lake City. That the manager of a moving picture theater has such sublime faith in the power of good music to enslave such a celebrity as Professor McClellan, who plays only the very best in music, is, to say the least, astounding. I was very much impressed with the entire artistic atmosphere of this place, and will predict a sensation for New Yorkers, should some manager come forward, with the courage of his convictions, to emulate the example of Mr. C. W. Midway, builder and proprietor of the theater I speak of. I feel ashamed when I think that all the larger theaters of New York employ small orchestras, and in the picture houses they have a drumming piano to furnish the incidental music.

Yours very truly,  
THOMAS BENDIS.  
SALT LAKE CITY, UTAH.

AUG. 27, 1913.

## BOOK NOTES

"The Fools of Shakespeare" is the title of a new work by Frederick Wards, the tragedian. It will be published by McBride, Nast and Co. early in the Fall, and is dedicated by the author to the memory of his old friend and comrade, the late Louis James.

Plays and Players in Modern Italy. A study of the Italian stage as affected by political and social life, manners and character of to-day. By Addison McLeod. With illustrations. Chicago: Charles H. Sergel and Co. 1912.

Jacob Leisner: a Play of Old New York. By W. O. Bates. New York: Mitchell Kennerly.



## Broadway Favorites

Natalie Alt burst upon Broadway recently as a young divinity who rejoiced all hearts by her charming work as the prima donna of *Adels*, produced at the Longacre Theater. To most of the first nighters she was a stranger; but, truth to tell, Miss Alt is not a novice. She brought considerable experience to her role of *Adels*. She understudied Ina Claire in *The Quaker Girl*, and played the part for some time; and long before that she was in *Little Nemo*, and later



Moffett, Chicago, Ill.  
NATALIE ALT.

in *Jumping Jupiter*, besides sundry other attractions. She has a good deal of Miss Claire's daintiness and a cultivated voice, which she owes to her study with the Metropolitan Opera School, of which she is a graduate. She is a New York girl.

### DRESSING A PART

A quarter of a century ago it was much easier to produce a play with "faked-up" scenery and costumes than it would be to-day, when the public has been educated up to a sense of the proper thing in the proper place. In the "Comic History of England," I believe, is a picture showing the Romans wading ashore with their costumes rolled up close under their armpits, wearing high plug hats and beating their foes over the head with gingham umbrellas. There was a time in the not very remote past when the auditor was so absorbed in the action of the play that he swallowed incongruities almost as glaring as this.

In the original production of Pudd'nhead Wilson the costumes were those of the early forties—"befo' de war." The changeling, Tom, who had been substituted for the real child of the "mama" by his slave mother, Roxy, had been brought up as a white boy, educated at Yale, and was described in the play text as a dandy. The costume set down for him was the "correct dress for men" of that period—skin-tight pantaloons, flowered waistcoat, full-skirted coat and a bell-crowned white hat, with full, rolling brim. Mr. E. H. Henley, who played the part originally, had the good actor's intuition of the difficulty of playing a highly emotional and melodramatic role in such a getup; but he was far too wise to argue beforehand with a manager bent on having a correct costuming of the play. On the night of the dress rehearsal he stated that his dress was not finished. The opening night he appeared before the amazed and indignant star, Mr. Frank Mayo, in a sort of picturesque Mexican dress—a wide-brimmed soft felt hat, a bolero jacket over a white shirt with soft collar, and trousers tucked into the tops of long, spurred boots. Threats of dismissal failed to shake his determination not to imperil his impersonation by wearing the correct costume; and, as he made a great hit in the part, the matter was dropped.

There has been abundant opportunity during the long life of this play to dress the part correctly, but I notice that Tom is always costumed as Mr. Henley dressed him. His instinct was right.

An English version of the three-act play *Daniels*, by Guimerá, has been made by Wallace Gillpatrick and Guido Marburg, who control this author's output for English-speaking countries. Guimerá wrote *Daniels*, as he did *Marta* of the Lowlands and *María Rosa* for María Guerrero, Spain's leading emotional actress.

## BACK OF THE CURTAIN

(Continued from page 8.)

cinating little person with Keenan at the end of her name?" queries one chronicler. Who but the younger daughter of Frank Keenan and of his life partner, Kate? Hilda is a worthy chip of both old blocks.

For at least two actresses the young season has auspiciously opened. Marion Mosby, by her clever substitution in Dorothy Webb's role in *The Doll Girl*, won stardom in a night. Beverly Sitgreaves, who, by the way, brought up Miss Mosby, dramatically, at her knees, won brilliant success in *Her Own Money* by sheer cerebral strength. There's the gallant fighting strength of the old South in both these sisters, daughters of the late Capt. J. A. Sitgreaves, who since last year has been resting in the Mount Hope Confederate Cemetery.

Why be discouraged, when Marion Mosby became a star in a night, and Oliver Morosco, seeking promising material, advertised for a leading woman for a Los Angeles production, promising to bring her next year to New York as a star, Peggy O'Neill winning the prize? Arnold Bennett says the greater success is in working within the limitations and circumstances that restrict us; and Theodore Fricke remarks that failure can be traced to imperfections in our own souls. Both assertions are worthy much pondering and weighing.

Zelda Sears's inherited qualities blended harmoniously when she paid a recent visit to Berkeley, Cal. Zelda's Italianism, transmitted by her father, expresses itself in her love of art. Her Yankee character, a gift from her mother, reveals itself in energy and audacity. This unusual heredity led her and her company straight up the steps of the classic theater of the University of California; and upon its stage, ne'er before profaned by the varieties, she was photographed with her confreres in her vaudeville sketch, *The Wardrobe Woman*.

How do actresses get their stage names? Maxine Elliott told me she had purloined hers from a schoolmate. Josephine Victor admits she "swiped" her auspicious last name from her brother, Virginia Norden, who last year made her debut in *The Poor Little Rich Girl*, elected to use her own initials, "V. N." Since she is a Southerner, "Virginia" was a quick choice. "I opened the telephone book at the N's, closed my eyes, and stuck a pin into a name. Opening my eyes I saw that the name was Norden," she said. "That was my stage christening."

Mrs. W. G. Smythe (Sidney Armstrong) has returned from her role as Slasconset cottager to play a season as one of New York's most agreeable hostesses. Mrs. Smythe's gracious tongue sweetens every topic she touches. For instance: "Robert Hillard has given a lifeboat for the safety of the bathers in memory of his wife, who died here suddenly a few hours after his arrival in June. A beautiful, gracious act. So the *Nellie Hillard* floats at anchor during bathing hours, a safeguard to the lives, and a comforting, sustaining picture for the minds of all the Sconset bathers and swimmers: 'Everlasting life instead of a memory of death.'"

Vaughn Glaser paid his first visit for fifteen years to Coney Island recently. I saw St. Elmo staring at the man who slid from a high steeple to earth by his teeth and laughing in a miles-away-from-St. Elmo style at the fat man who turned seasick on "The Witching Waves."

Mary Shaw, who will return to New York from her camp in New Hampshire after Labor Day has ceased from troubling, has been rehearsing an amateur club in her suffrage sketch, *Our Friends—The Ants*. "I am as nervous over it as though it were a London first night," she writes me. "These cottagers are from all over this broad land. They can't act, whatever else they can do. But I'll get in suffrage propaganda sugared as a playlet."

Cathrine Countess, leaving the city for her forty weeks—no, I had not intended to say wilderness—of the vaudeville circuit, vowed before her entry into Toronto everlasting amiability. Sprightly Cathrine had been chastened by an experience in Chicago.

Arriving in that city, she found that her name had not been flashed above the theater as was by her contract provided.

"If it isn't there when I come back I won't play," she said, her eyes as brilliant as she had expected the sign to be. She went forth to feed body and soul at a pleasant little banquet prepared for her. When she turned the corner into the street of unpleasant memories she stopped, and, staring at it, bent quite double, to the suspicion of a policeman. The hastily erected addition to the sign was "Cat Countess."

THE MATINEE GIRL.

## Personal

BERGER.—The author of *The Deluge*, Henning Berger, is one of those interesting characters we did not appreciate while he was with us. For seven years he was in this country, his presence in Sweden not being welcome; but he settled differences with the conservative authorities there and returned to Stockholm about three years ago. While here he wrote stories about Chicago which caught the spirit of that Western city, something no American author has



HENNING BERGER, AUTHOR OF "THE DELUGE."

ever done. "86 Clark Street" was the first of a series of remarkable stories that attracted wide attention. *The Deluge*, which Arthur Hopkins will produce this Fall, is said to be a big drama. It was translated into English by Frank Allen.

DEAN.—When *Her Own Money* was produced at the Comedy Theater last week, the critics were practically unanimous in the opinion that Julia Dean, who played the leading part, had improved even on her work in *Bought and Paid For*. Indications are that the play will remain here for a while. The photograph from which this week's attractive cover was made was taken by Matsens, of Los Angeles.

HALL.—Howard Hall, who gave such an excellent characterization in *The Poor Little Rich Girl* at the Hudson Theater last season, is now playing the role of the doctor in *Damaged Goods*, with Richard Bennett and his co-workers at the Fulton Theater, and he is playing the role with fine appreciation and deft touches.

HAPGOOD.—Norman Hapgood, the new editor of *Harper's Weekly*, is planning to make the dramatic department of that publication one of its most important features this Fall. Mr. Hapgood, who has won enviable distinction as a dramatic critic, will be in personal charge of the dramatic columns of the paper, and it is expected that some of his trenchant criticisms will appear in the publication from time to time.

### UTILIZING THE DROP CURTAIN

(From the N. Y. Tribune.)

The Fire Commissioner's suggestion of ways and means of educating theater audiences to be panic proof may seem to some visionary if not a bit fantastic. Yet it contains at least the germ of an admirable idea, and the great desirability of the end in view demands for it serious consideration.

The plan of sending a fireman upon the stage just before the performance with a warning or instructive playcard, sandwich-man fashion, is open to obvious objections. But these would not apply to the simpler and more effective device of displaying the desired information and advice upon the drop curtain itself. Some theaters used to display the word "asbestos" upon their curtains. Why not amplify that inscription after the fashion suggested by the Fire Commissioner for his sandwich-man? As for the moving picture houses, it would be simple and effective for them to use entr'acte slides for the same purpose.

"It pays to advertise," and it would be profitable for the public welfare thus to advertise to audiences the ways and means of confirming their own security from danger of either fire or panic.



## THE WHITE SLAVE PLAYS

Opinions of Managers, Playwrights, Actors, Lawyers and Others  
About "The Fight" and "The Lure"

The entry of *The Fight*, a new play by Bayard Veiller, into the theatrical situation last week stirred up a veritable whirlwind of protest. This was the second play within two weeks to show a scene from a house of prostitution, and the protests that had almost died down after the production of *The Lure* broke out afresh. Police Commissioner Waldo sent officers to view the plays and report, and for a time it looked as if the plays would be closed, as Mrs. Warren's Profession was closed a few years ago. Newspapers gave front page stories and leading editorials, most of them attacking the managers who put on the plays.

A representative of *The Mirror* asked managers and others for their opinions about *The Fight* and *The Lure*, with comments on the situation. The following statements were made:

Bayard Veiller: "They say that the second act of *The Fight* was unnecessary. Let me tell you that within four doors of Fifth Avenue in the neighborhood of Forty-seventh Street is a house of prostitution where the women are dressed as nurses. Within the last two weeks two girls have been decoyed there by advertisements in a prominent morning paper for nurses. And this is the paper that is attacking us so much."

William A. Brady: "There is no question that the stage is advancing. A few years ago there was no opportunity for anything to be said that reflected on even political or religious conditions. We are much freer now. The theater ought to be an educational force, but there ought to be a limit set by somebody. After all, the public creates the demand. The public can close up plays if it doesn't like them, the same as it closes anything else up by refusing to recognize it. The manager has a hard enough time nowadays, so don't blame him."

Vincent Serrano, who plays the leading male role in *The Lure*: "This play may not point a moral, but it contains exposition of conditions that should have been brought to the attention of mothers and fathers long ago. Our audience are composed, it seems to me, not of people looking for salacious entertainment, but of the mothers of working girls and others who ought to know of the temptations about their daughters. There is no doubt that girls are decoyed into houses of prostitution, for I have known of at least fifty cases of the kind myself. I think that is what ought to go over to the gray-haired mothers I see out in front every performance. If I didn't think this play was a healthy influence, I wouldn't have my two sisters out in front, as they are this afternoon."

Richard Bennett, who was responsible for the production of *Damaged Goods* and plays the principal part: "These plays are not imitations of *Damaged Goods*, because that does not contain any scene in a brothel. If a play with a big moral is written with a big purpose to turn popular sentiment against an existing evil, it should really be subsidized by the State. But if a commercial manager, seeing this play, mistakes the popular sentiment in its favor as a salacious or pornographic curiosity on the part of the public, and commissions an author to write a play with the mere purpose of attracting that class of people, not only should the play be stopped, but the manager and the author should be put in the madhouse or electrocuted. They are dangers to the community. In both of the plays under discussion I believe that the scenes which have created so much comment could have been laid in the dormitory of a young ladies' seminary or an old ladies' home, and have been just as effective. I believe that *The Fight*, by Mr. Veiller, was written with a purpose."

A. H. Woods: "I'm putting on clean plays now because I think they pay. If Mr. Shubert puts on *The Lure*, and if Mr. Harris puts on *The Fight*, they do it because they think the public wants them."

Owen Davis, author of *The Family Cupboard*, and many melodramas in years gone by in which "the villain still pursued her": "Any scene is justified if the story requires it. If the story carries into a dive, it is justifiable to put the dive on the stage. But I do not think there is any excuse for dragging such a scene into a play merely for sensation."

Louis DeFoe, critic of the *World*, in a review wrote: "The *Fight* is the second melodrama of the brothel to be presented in New York this season—and the season has barely begun. Three more are waiting an opportunity to invade the stage. The taste which prompts their production is atrocious. Their ultimate influence will be to deprive the theater of its best patronage."

A prominent banker, who did not wish to have his name used, said: "I regret that nowadays I cannot send my wife or daughter to the theater without first investigating whether the play is fit for them to see."

James Montgomery, author of *Ready Money* and other clean comedies: "The sooner such plays fall, the better it will be for the theater. Business was better when Shakespeare was the standard. I can't remember any questionable play, intended by the author to be serious drama, that made money in the long run. Certainly they are no good for stock plays that can be given

before women and young girls. It is something of a comment on present conditions when there is such an effort to do away with the real brothels, and yet they are reproduced on the stage."

William Harris: "When I put on a play like *The Fight*, I do it because it points a moral. I consider it a good influence in the community."

Samuel M. Gardenhire, a Wall Street lawyer: "The moral influence and effect of this class of plays depends altogether on the treatment. As M. Brieux offers *Damaged Goods*, it is a great moral force. If the purpose of the presentation of the play is to inculcate a moral lesson, it is worth while; but if the design, under color of virtue, is to appeal to vice, the play will fail."

The Rev. Dr. Joseph Silverman, of Temple Emanuel: "I found *The Lure* abominable. It should never have been allowed to be produced, and as it has been, the best thing to be done is to have it stopped. I cannot make myself too strong on this point."

The agitation against the plays proceeded so far that on Monday Lee and J. J. Shubert were asked to appear before Chief Magistrate McAdoo to explain why *The Lure* was produced. The bitter newspaper attacks continue, and the newspapers contain each day the latest developments. The result is that the management cannot accommodate the crowds. On Friday night, with every inch of standing space taken, the fire department would not let another person into *The Fight*, though many demanded admission. The next morning there were thirty-two in line before the box-office opened. The management of *The Lure* is reported to be trying to arrange for a theater larger than the Maxine Elliott. One report is that when *Dreams Come True* can be moved, the Shuberts will put *The Lure* into the Lyric, which has a large seating capacity.

If *The Lure* moved out of the Maxine Elliott Theater, *Help Wanted*, a play of stenographers written by Jack Lait, would probably move in. Paul Armstrong's production of *The Escape* is also scheduled for a Shubert theater in the very near future.

### THE PITT OPENS SEASON

New Pittsburgh Repertory Playhouse Starts with an Ovation

The Pitt Theater in Pittsburgh opened its doors last Saturday evening with a double bill, *Sister Beatrice* by Maeterlinck, and the comedy *Don*, both of which were originally played at the New Theater, New York. The event was one of the most notable in the history of Pittsburgh theatricals. The Pitt is one of the handsomest and most expensively decorated playhouses in the East and opened with an advance subscription list of more than 10,000 seats and boxholders. The elite of the city was present to usher in the season, and every available space was occupied in defiance of the heat. Several of the boxes were filled with prominent visitors, including General Barry and party of the Eastern division of the army, and well-known critics from New York, Philadelphia, Chicago and Cleveland. Manager William Morris, Manager F. Ray Comstock, Manager Frank Reicher, Miss Louise Gunning, and other popular professionals, guests of the management.

Mr. William Moore Patch started his new enterprise under unusually favorable conditions with a beautiful theater and one of the most excellent organizations of players in the country. There was little to choose between the performance of Saturday evening and that of the original New Theater, as Miss Mary Hall in the part of the nun was fully as interesting as Edith Wynne Mathison. Mr. Robert Gleckler scored his individual triumph in the part of Don, admirably cooperating with Miss Hall, Louise Blal and Mr. Bonnell, who played the part of the fanatical street porter. Miss Hall and Mr. Gleckler came in for an ovation, both being fairly overwhelmed with flowers and expressing their appreciation in heartfelt thanks.

Mr. Patch designs to make his playhouse a repertory theater, and to give Pittsburgh something better than a hidebound stock company.

### EVELYN THAW IN MUSICAL COMEDY

Evelyn Nesbit Thaw, assisted by Jack Clifford, will begin her tour of America at Toronto, Canada, on Sept. 29, in a farce with music, by Mark E. Swan, called *The Girl in the Green Mask*. Besides Mr. Clifford, Mrs. Thaw will have a supporting company of well-known players and a chorus of twenty girls. She and Mr. Clifford will have an opportunity during the action of the piece to do their dancing specialty, and they will introduce several new numbers. The tour, which is under the direction of F. Ray Comstock and Morris Gest, is booked to last forty-five weeks and to include practically every city of prominence in the United States and Canada. This will be the first time Mrs. Thaw has appeared in the leading role in a long play.

## Times Have Changed

In the old days when a hotel announced special inducements to the profession, good theatrical folk would have none of it. Back of that simple announcement they knew dwelt inefficient service, uninviting food, unlovely and unsanitary rooms.

The Hotel Touraine, Buffalo, offers you the best of service, pure and well prepared food, harmonious and cheerful rooms, added to the convenience of being nearer to all of the theatres in Buffalo than any other hotel. The Touraine is located on Delaware Avenue, the most beautiful motor-way in town.

The Touraine numbers among its guests men and women of the stage, who are making the present the palmy days of the theatre. Miss Host Howie of the Touraine endeavors to give them the old-time spirit of hospitality plus the most modern hotel accommodations.

## Hotel Touraine

John McF. Howie President & Manager  
Delaware Avenue at Johnson Park Buffalo N.Y.

### ON THE FIRING LINE

William H. Oviatt has been engaged by F. Ray Comstock and Morris Gest as general manager for the Hoffmann-Polair-Richardson company. He will have entire charge of the three stars, Gertrude Hoffmann, Madame Polaire, and Lady Constance Stewart-Richardson, and the whole organization throughout the tour. Mr. Oviatt has been manager with Weber and Fields and Joe Weber, as well as with other producers. His selection was made after much consideration on the part of the managers, who wished a man who could combine the qualities of a business-manager with those of a diplomat.

Lady Constance Stewart-Richardson arrived from Queenstown yesterday on the *Olympic*.

### PANTAGES INTERESTED WITH HOWARD

Joseph E. Howard, who plans to open a Broadway Honorary at the Whitney Opera House next month, is reported to have interested Alexander Pantages in a proposition to erect theaters at San Francisco and Los Angeles to play musical comedies in connection with the Whitney in Chicago. J. C. Matthews, Chicago representative of Alexander Pantages, admitted that the proposition was under consideration, when queried regarding the story. Emma Carus is now under contract to Mr. Howard; she is just completing the Pantages circuit.

### ELAINE HAMMERSTEIN'S DEBUT

Elaine Hammerstein—only daughter of Arthur Hammerstein and exclusive granddaughter of Herr Oscar, will make her debut in a musical comedy entitled *High Jinks*, in October. The libretto is by Mr. Otto Hauerbach and the music by Rudolph Friml. Miss Hammerstein is attractive in appearance and is said to possess a fine voice. She is but seventeen.

### MRS. PAUL ARMSTRONG GETS DECREE

Mrs. Bella Abell Armstrong was granted a decree of divorce from her husband, Paul Armstrong, the playwright, by Supreme Court Justice Weeks, on the report of J. Hampton Dougherty as referee, who took testimony in the case. The referee recommended that Mrs. Armstrong be paid \$15,000 a year alimony.

Mrs. Armstrong's allegations concerning



Selma Hermann, N. Y.

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ON ROYALTY—Comedy player and emo-  
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young man, 25, who has had ten years' expe-  
rience as stenographer and typewriter. Offers  
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Harold, Box 54, Olinville, Providence, R. I.

her husband's conduct covered the period  
from January, 1911.

The Armstrongs were married in 1909.  
They have three children, all of whom are  
given into the mother's custody.

### LOPOUKOWA WITH MOROSCO

As predicted in *The Mirror* several  
weeks ago, Lydia Lopoukova is to appear  
under Oliver Morosco's management if a  
play can be found for her. An announce-  
ment was made Monday that he had se-  
cured an option on her services and was  
now considering two or three comedies with  
music, in which she would be able to do  
pantomimic dancing. Miss Lopoukova's  
last appearance was in *The Lady of the  
Slipper*.



# DATES AHEAD

(Received too late for classification.)

ARLIS, GEORGE (Lieber Co.): Springfield, Mass., 22.  
 BLINDNESS OF VIRTUE (William Morris): N.Y., 15-20.  
 BRIAN, DONALD (Charles Frohman): N.Y.C. 15-20.  
 COMMON LAW: N.Y.C. 15-20.  
 COUNTY SHERIFF (Harris): Tipton and Bunwell, Ind.: Springfield, Ia., 10, Vinton 11, Ottumwa 12, Adel 13, Gower 14, Maple Grove 15, Mason City 16, Algona 17, Webster City 18.  
 EMPIRE STOCK (Julius Kahn): Salem, Mass., Aug. 25—Indefinite.  
 GARDEN OF ALLAH (Lieber Co.): Montreal, Can., 15-20.  
 GIRL AND THE STAMPEDE (Norton and Lambert): Charlotte, Mich., 10, Homer 11, Moreau 12, Ann Arbor 13, Battle Creek 14, Tawas 15, Sturgis 16, Coldwater 20, Angola, Ind., 22, Auburn 23, Decatur 24, Galesburg 25, Marshall 26, Hickman 27, Earl 28, Ellettsburg 29, Vinton 30, Nora Springs 11, Charles City 12, New Hampton 13, Lawler 14, Calmar 15, Postville 16, W. Union 17, Fayette 18, Waverly 19, Waterloo 20.  
 KIMMET (Harrison Grey Fiske): B'klyn, 15-27.  
 LAST BILL (Merle H. Norton): Kewanee, Ill., 10, Princeton 11, Monmouth 12, Galesburg 13, Davenport, Ia., 14, Ma Comb, Ill., 15, Beardstown 16, Virginia 17, Pittsfield 18, Mt. Sterling 19, Carthage 20, Ft. Madison, Ia., 21, 22.  
 LIFE'S SHOP WINDOW (Lee D. Ellsworth): Syracuse, N. Y., 11-13, Pittsburgh, Pa., 14-20, Cin., O., 22-27.  
 LITTLE WOMEN (Wm. A. Brady): Shenandoah, Pa., 22, Gettysburg 23, Mahanoy City 24.  
 LYNN JACK, STOCK: Flatbush, N. Y., 8-10, Mahanoy 11-20, Carthage 21-27.  
 MILLER, HENRY (Abner C. Robinson): St. Paul, Minn., 11-13.  
 MISSOURI GIRL (Eastern: Merle H. Norton): Metropolis, Ill., 13, Providence, R.I., 14, Princeton 15, Maryland 17, Hickman 18, Earl 19, Cape Girardeau, Mo., 20, Bloomfield 21.  
 MISSOURI GIRL (Western: Norton and Bith): Burlington, Falls, Ont., Can., 11, Blind River 12, Bait St., Marie 13, Ft. William 14-17, Port Arthur 18-20, Winnipeg, Man., 22-27.  
 MUD AND JEFF IN PANAMA (Gus Hill): Indianapolis, Ind., 8-15.  
 OH! OH! DELPHINE (Klaw and Erlanger): N.Y.C. 15-20.  
 ONE YEAR (Come and Fitchett): Washington, D. C., 15-20.  
 RING, BLANCKE (Frederic Mackay): Buffalo, N. Y., 15-20.  
 SIDNEY GEORGE (A. W. Herman): Cleveland 15-20, Newark 21, Trenton 22, Kanton 23, Springfield 24, Tipton 25, Kewanee 26, Beardstown 27, Madison, S. Dak., 9-10, Laverne, Minn., 11-13, Madison, S. Dak., 14-15, Pipestone, Minn., 16, 20, Madison 22-27.  
 WITHIN THE LAW (A. H. Woods): Montreal, Can., 15-20.

## CHICAGO NOTES

"Only Law" Revived as "The Double Cross"—Business Good in Windy City  
 H. H. Frasse's "The Double Cross," produced in New York four years ago as "The Only Law," opened Sunday night at the Cort. The principals are: Arnold Daly, Emmett Corrigan, and Florence Rockwell. Maude Allen, Harold Vosburg, and George H. are also in the cast. The play is by George Browne Howard and Wilson Miller, and is described as "a page from the book of Broadway."  
 There is little other news in the Windy City. Within the Law, The Whip, Little Miss Brown, and The Road to Happiness continue to do good business. The two first mentioned melodramas breaking all records.  
 Roy Hawn, a well-known member of the Chicago theatrical colony, died Aug. 27, after an operation at the West Side Hospital. He was with McCann and Patten for five or six years. His last engagement was with Jones and Crane's "The Virginian."  
 Albert Phillips and Lella Shaw are rehearsing One Woman's Life, by Will Jones, which will play the State and Savin houses in Chicago.  
 G. W. Coleman, until recently manager of one of Alfred Hinchberger's Chicago vaudeville theaters, is now in advance of The Girl in the Taxi.

## INDIANAPOLIS

Two Playhouses Rechristened for Season—Daley's Loss Regretted  
 The Shubert Murat opened its season Labor Day with the Captain Scott Pictures. The Tix Man of On Sept. 8-13.  
 The run of English's, under the management of Birmingham, Oros and Cohen, of the house for the past three summers, continued until Sept. 6, when The Count of Luxembourg was the attraction for a week, after which vaudeville will be resumed until Oct. 6.  
 The Park, redecorated throughout in old ivory and gold, with new seats, new carpets, a new drop curtain, a rebuilt stage, and other improvements, now known as the Lyceum, was the first theater to open the season, starting Aug. 18 with Uncle Tom's Cabin, followed by The Divorce Question, Aug. 25-30, Sarah Padon and a very capable co. made a deep impression in Kidding Sept. 1-3. A Butterfly on the Wheel Sept. 4-6. Mutt and Jeff in Panama Sept. 7-13.  
 Labor Day opened the season of 1913-14 at Keith's with a festival bill of ten acts.  
 The Columbia, formerly the Empire, opened its season Aug. 23, a new theater in every respect, from interior decorations, seats, curtains, scenery, down to entrance, a new method of doing business, and, last, a new manager, in the person of M. T. Middleton. The Bon Ton Girls was the opening attraction, and drew packed houses.  
 The Majestic, on South Illinois Street, formerly the home of stock, opened Aug. 21 as a burlesque house on the Progressive Circuit.  
 The Colonial, on North Illinois Street, built for the William Morris vaudeville circuit, and later devoted to stock, so far remains dark.  
 Since regret was felt by all who knew him when Fred J. Daley, manager of the Shubert Murat since Aug. 1910, almost from the time it was built, resigned last month and left the city shortly afterward. Members of the Lyric Circuit, of which Mr. Daley was a popular member, were especially sorry to hear of his departure. Best wishes for his future follow Mr. Daley in his new work. William E. Mick, the new manager, comes from Milwaukee, where he managed the Shubert Theater.  
 FRANK KIRKWOOD.

## NEW YORK THEATERS.

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 Just East of Broadway  
 Most Beautiful Theater in America  
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 OLIVER MOROSCO Presents  
**LAURETTE TAYLOR**  
 In the Comedy **PEG O' MY HEART**  
 of Youth  
 By J. HARTLEY MANNERS  
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 The New Musical Comedy,  
**ADELE**  
 By JEAN BREGUET and PAUL HERVE  
 With an Exceptional Cast

## ATLANTIC CITY

"Winning of Barbara Worth" a Bit Slow  
 Stop Thief, with Susanne Wills, played the Apollo Theater for three days, Sept. 1, 2, 3, to good houses.  
 On Thursday, Sept. 4, Klaw and Erlanger presented The Winning of Barbara Worth, a dramatization of the Harold Bell Wright novel by Edward Milton Boyle. The piece consisted of a prologue introducing Barbara as the founding child of the desert, and three following acts. The action, on the opening night, lagged at many places. There was a very noticeable case of too much material crowded into a few acts. Many excellent dramatic speeches and plot centers missed fire, while the dialogue brought forth many of the audience's complaints in plays of ten years ago. It is possible that good stage management may bring the piece success after many changes. Edith Lytle succeeded excellently in realizing the young girl of the desert with her open manner and persistent charm. Claude Gillingwater brings a droll speech and convincing action to the part of Jefferson Worth. The full cast follows:  
 The Mother ..... Edith Lytle  
 The Father ..... Edwin Brandt  
 The Child ..... Myrtle Smith  
 Jefferson Worth ..... Claude Gillingwater  
 Henry Hunt ..... George Thompson  
 Texas ..... Ralph Theodore  
 Pat ..... R. J. Blunkhall  
 Dick ..... James O. Edwards  
 Aloose ..... Arthur Davis  
 Slavinski ..... Mr. Davis  
 Andrew McClelland ..... Albert Andrus  
 Wheeler ..... Joseph Robinson  
 Pietro Cordova ..... Robert DeLeon  
 Barbara Worth ..... Edith Lytle  
 William Holmes ..... Richard Gordon  
 James Greenfield ..... Fraser Ogilvie  
 Mrs. Slavinski ..... Mary Downe  
 Miss Slavick ..... Allen Ashe  
 Miss Satriano ..... Edwin Brandt  
 Manuel ..... Edwin Brandt  
 Fanny Ward in Madame President is the current week's offering at the Apollo.  
 ARTHUR G. WALKER.

## KANSAS CITY

New Globe Theater Off to a Good Start—Garden Now a Talbot Hippodrome  
 The first week of September marked the opening of four Kansas City theaters, which leaves only the Orpheum, vaudeville, dark.  
 Talbot's Hippodrome, formerly the Garden Theater, had a most auspicious opening Sept. 1, entertaining some ten thousand people between the hours of 11 a. m. and 11 p. m. For size, at least, the show outclasses anything ever given in this city, while the general class of acts was far above the ordinary popular priced vaudeville show. There will be a change of bill weekly.  
 The New Globe Theater, located at Thirteenth and Walnut streets, gave its initial performance Aug. 21. The opening bill promises well for the future of the new house. The honor of the first act to be given was accorded Earl Alexander, a local singer, who has gained quite a reputation in vaudeville the past year.  
 The Lyric, formerly the Century, the new Pantheon house, opened the afternoon of Aug. 21 with a vaudeville bill of six acts and moving pictures. Willy Zimmerman easily deserved the headline honors.  
 The Progressive Girls opened the Willis Wood as a burlesque house Aug. 21 playing to a very satisfactory business. The Monte Carlo Girls Sept. 7-13.  
 The Grand had That Printer of Udell's for the week of Aug. 21. The company was headed by Hilda B. Koch and Marie Dunkle, who handled the leading roles in a very satisfactory manner. The Man from Home Sept. 7-13.  
 The Empress had a double headliner bill Aug. 21-Sept. 6, with The Son of Solomon and Models de Luxe in the places of honor.  
 The Gayety had The Girls of the Gay White Way for the week of Aug. 21, playing to fair business. Love Makers Sept. 7-13.  
 The Quo Vadis photo drama played their third week at the Shubert Aug. 21 to increased business. Charlotte Chase in The Trail of the Lonesome Pine Sept. 7-13.  
 The Don Phillip Band continues at Electric Park, to big crowds. Other attractions also please.  
 D. KERRY CAMPBELL.

## SEATTLE

At the Moore Aug. 25-30 motion pictures of Captain Scott's South Pole Expedition were enjoyed. The attendance averaged good. Charles B. Hanford made an ideal lecturer.  
 Metropolitan dark Aug. 25-30. Seattle dark Aug. 25-30.  
 At the Orpheum The Little Partisienne and vaudeville. At the Empress the Seven Bricks and vaudeville. At the Pantheon's Monte Moore's Summer Girls and vaudeville—all Aug. 24-30.  
 At the Colonial, Class A. Alhambra, Cushman, Melbourne, and Dream motion pictures.  
 BENJAMIN P. HENNINGSEN.

## NEW YORK THEATERS.

**HIPPODROME**  
 6th Ave., 43d-44th Sts. Evenings 8  
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 1,000 People | Increased | 200 | 50  
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 By GEORGE SCARBOROUGH  
 39TH STREET 30th St., near B'way  
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**Believe Me, Xantippe**  
 With JOHN BARRYMORE & MARY YOUNG  
**LYRIO** Theatre, 42nd St. W. of B'way  
 Phone 2116 Bryant, Eves. 8:15  
 Mat. Wed. and Sat. 2:15  
**JOSEPH SANTLEY IN**  
**When Dreams Come True**  
 Phone 3104 COMEDY 41st St. E. of B'way  
 Bryant  
 Matinees Tuesday and Saturday 2:15  
**HER OWN MONEY**  
 A COMEDY OF HOME LIFE  
 Phone 3446 Casino 30th & B'way, Eves. 8:15  
 Greeley Mat. Wed. & Sat. 2:15  
**DE WOLF HOPPER**  
 In LEO FALL'S TUNEFUL OPERETTA  
**LIEBER AUGUSTIN**  
 With GEORGE MACFARLANE  
 AND A VERY EXCEPTIONAL CAST

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 Phone 176 Bryant, Evenings 8:15  
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**PHILIP BARTHOLOMAE**  
 Presents  
**KISS ME QUICK**  
 With HELEN LOWELL &  
 ARTHUR AYLSWORTH  
**WILLIAM A. BRADY'S**  
**PLAYHOUSE**  
 48th St. East of B'way, Phone 2626 Bryant  
 Evenings 8:20 Matinees Wed. and Sat. 2:30  
**The Family Cupboard**  
 By OWEN DAVIS

"BABY MINE" BOBS UP  
 To fill in a week left vacant by a shift in bookings at the last moment, William A. Brady revived Baby Mine this week. Marguerite Clarke, who has not yet begun rehearsals for Prunella in the Little Theater, was secured to play the part in which she became endeared to the public. Walter Jones for his part of Jimmy, and the entire company are now playing at the DeKalb Theater.

## A MODERN DANIEL

"A girl who can dance can work to support herself," said Judge Monroe, in Los Angeles, to Ethel M. Hudson, who was suing her husband, Clarence Hudson, a cabaret singer, for separate maintenance. Judge Monroe ordered Hudson to pay his wife \$10 a month only until Nov. 1. In the meantime she must seek employment.  
 Fred G. Ross is managing H. H. Frasse's all-star company of Fine Feathers.

## NEW YORK THEATERS.

**EMPIRE** Broadway and 40th Street.  
 Eves., 8:15; Mat. Sat., 2:15  
 Charles Frohman, Mgr.  
 CHARLES FROHMAN presents

**JOHN DREW**  
 In Shakespeare's Comedy,  
**MUCH ADO ABOUT NOTHING**

**LYCEUM** 45th Street, nr. Broadway.  
 Charles Frohman, Mgr.  
 Evenings, 8:15.  
 Matinees, Thursday and Saturday, 2:15.  
 HARRISON GREY FISKE presents  
**Where Ignorance Is Bliss**  
 By Ferns Molnar  
 The cast includes WILLIAM COURTNEY, RITA JOLIVET, FREDERIC DE SELLE, VILLE, FLORINE ARNOLD and others

**KNICKERBOCKER**  
 Evenings at 8 sharp. Matinee, Saturday, 2.  
 Charles Frohman, Klaw & Erlanger, Managers.  
 CHARLES FROHMAN presents  
**JULIA SANDERSON**  
 THE  
**SUNSHINE GIRL**  
 With JOSEPH CAWTHORN

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 West 42nd St. Klaw & Erlanger, Managers  
 Evenings 8:15. Mat. Wednesday & Saturday 2:15  
 WILMA & LOUISCHER present  
**CHRISTIE MACDONALD**  
 In Victor Herbert's New Operetta  
**SWEETHEARTS**  
 Book by H. B. Smith and Fred de Camp  
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 A. H. Woods offers  
**POTASH & PERLMUTTER**  
 An up-to-date garment, in three places, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

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 COHAN & HARRIS present  
 Edgar Selwyn's New Farce Hit

**NEARLY MARRIED**  
 With BRUCE McRAE

**BELASCO THEATRE**, W. 44th St.  
 Evenings, at 8:15; Matinees, 2:15.  
 Thursday & Saturday, 2:15.  
 DAVID BELASCO presents  
**THE TEMPERAMENTAL JOURNEY**  
 A comedy in 3 acts, from Andre Rivcois and Ivan Mirande's "Four Vies Heureux," with LEO DITRICHSTEIN and Notable Cast

**Eltinge Theatre** West 42d St.  
 Phone 2426 Bryant  
 Evenings 8:15. Wed. & Sat. Matinees 2:15.  
 Wednesday Matinee, Popular, 50c to \$1.50.  
 The American Play Co. Announces  
 A New Play in Four Acts

**WITHIN THE LAW**  
 With JANE COWL as Mary Turner  
 By RAYARD VILLER.







## "FLAT BROKE," SAYS CODY

On His Way to Canada to Raise Money on Mines

Colonel Cody (Buffalo Bill) reached Chicago a few days ago in company with H. H. Tamm, one of the proprietors of the Denver Post, "flat broke" as far as his pocket-book is concerned, but not so in spirit," he said. He is on his way to Canada, where he hopes to raise some money by disposing of mining property he owns there.

## "HANDCUFF KING" BEHIND REAL BARS

Albert Lowrie, who appears on the Madison Square Garden Roof as "the great Brooks" in a handcuff act, was confidentially informed in a stage whisper by Detective Barber, of the East Twenty-second Street Station, as he stepped out of his act on the night of Sept. 1, that he was under arrest for grand larceny.

Bernard Stein, a brother "handcuff king," alleges that Lowrie purloined from Stein's dressing room in the Star Theater on Aug. 17 locks, chains, shackles, ropes and other paraphernalia of the craft belonging to him.

## FREE INSTRUCTION IN MUSIC

The twelfth season of the Lenox Academy of Music, 172 East 117th Street, reopens Sept. 15. Adults and children will receive free instruction in all instruments and branches of music, day and evening, to the highest perfection. A large force of teachers has been added. The vocal department offers every opportunity to those who wish to become opera singers. The hours when students may register are from 9 a.m. to 9 p.m. daily.

## MANTELL IN NEW YORK

Robert B. Mantell, who will make his annual tour in a repertoire of classic and Shakespearean plays under the direction of William A. Brady, opens his season the middle of this month in the new Royal Theater, The Bronx. Mr. Mantell will offer in all eight plays during his New York stay: King Lear, Hamlet, Richelieu, Macbeth, Othello, Louis XI, Merchant of Venice, and Richard III.

## MRS. FISKE'S COMPANY

The company which is to appear with Mrs. Fiske in The High Road this season includes Arthur Byron, Eugene Ormonde, Kenneth Hunter, Aldrich Bowker, Harry J. Holliday, Fleming Ward, Foxhall Daininger, George Hale, George Fearing, Charles Burleigh, and Nina Melville. The tour, which begins Saturday in Utica, will extend to the Pacific Coast. Mrs. Fiske will return to New York for the production of a new play in February.

## CHANGES IN MANAGEMENT

Maurice Hankinson, of the Orpheum, Hammond, Ind., has become manager of the Orpheum at Racine, Wis., being succeeded by Louis Hommel.

George Slothower, lessee of the Princess photo-playhouse, Dixon, Ill., has entered the legitimate field as manager of the Family Theater of that city.

## FALL FROM SCENIC RAILWAY KILLS

Raymond Piper, son of W. H. Piper, owner of a scenic railway in Ocean Parkway, Long Branch, fell off the top of the structure while repairing a plank, sixty feet, to the ground. He was placed in his brother's automobile and hurried to the Monmouth Memorial Hospital, but was dead before it was reached.

## GUY STANDING RETURNS

Playgoers generally are delighted that Guy Standing who has been playing in London for the past five years, is again on American soil. He arrived last Friday for a special engagement in a new play by George Scarborough entitled At Bay, which the Messrs. Shubert will present in New York about Oct. 1.

## THE CRYSTAL PLAYERS

The Crystal Players, supporting Miss Wanda Ludlow, opened at the Lyric Theater, Newport, Ky., Aug. 31. The following players are supporting Miss Ludlow in high-class plays: C. D. Marlow, Arthur Hayes, Morris Streeter, Bob McIntyre, Lorren Sterling, Blanch Bryan, Nettie Foster, Queenie Tremay, Ella Collins, W. B. Fredericks, director.

## ROBERT CAMPBELL'S ATTRACTIONS

The White Slave, under the management of Robert Campbell, played at the Lyceum Theater, Detroit, last week at popular prices to \$5,400. Bartley Campbell's play will be toured as far West as Denver and then South as far as New Orleans, returning to Chicago and the East after the holidays.

## GARY'S NEW PLAYHOUSE OPEN

The Gary, the new \$125,000 playhouse erected in Gary, Ind., has opened its doors for business. The best of road shows will be shown three nights a week, vaudeville finishing off. The new house, as can be seen from the cost, is one of the best and most up-to-date in the State.

# FAMOUS ACTRESS LOSES 70 LBS. OF FAT

## Texas Guinan, Star of the "Passing Show" Company, Offers Her Own Marvelous New Treatment to Fat Folks

### NEW TREATMENT GIVES ELEGANCE OF FIGURE AND STARTLING RESULTS QUICKLY

*If You Are Fat and Want to Be Thin, You Can Reduce as Many Pounds as You Desire By This Astonishing New Method*

As Texas Guinan had to perform at the matinee it seemed the easiest thing in the world to arrange an interview without consulting her. The vigilant stage doorkeeper was easily passed. The dressing-room was hospitably turned over by a maid, and then—well, Miss Guinan, that is, what is left of her, appeared.

"So you have come to learn the story of my weight reduction, have you?" said Texas in her breezy style, with her glorious countenance beaming in smiles at her supreme gladness, realizing how appreciative the world was in bestowing admiration and applause upon her, all on account of the new glory of her form, which she transformed almost as if by magic with her own marvelous new treatment.

"While you are not going to get away with my secret," said Texas, "it is true that my seventy pounds of weight reduction was brought about with my own delightful treatment, but it cost me a pretty sum of money to learn of it, and I am not giving my secret of how I lost my weight free to reporters, but I have written a book telling all about this wondrous new treatment which rescued me from the thralldom of fat. This book has just come off the press and is offered free to fat burdened men and women, as I early learned in life that the ONLY WAY TO KNOW HAPPINESS WAS TO GIVE IT TO OTHERS, and if by letting the world know of this harmless, quick method of reducing weight I can do a great good, then I will feel that I have not lived in vain."

"But won't you give me an inkling of its component parts? Just a suggestion as to what it is, or will I have to be content to read your free book telling all about it?"

"That is exactly it," said Texas, "but I don't mind telling you what the treatment is not. It does not consist of internal drugs or medicine; there is nothing to take internally. Neither is there any pink colored camphor water, or worthless, harmful stuff to rub on the body. There is no sweating, no bandages, no Turkish baths. The treatment does not consist of a single exercise or physical culture of any description. There is no diet. One may absolutely eat all the food they desire of any kind, and go right on reducing without depriving themselves in any way. There are no enemas or flushing of the colon, no harmful massaging, no sweating garments to wear, no immersing yourself in hot baths with the tub filled with OSMITY WATER or SPONG SALTS, nor does it include any medical concoction of any doctor, and it has nothing to do with any drug store prescription to have filled. There is no formula to carry out, no soaps to rub on the skin; neither is it a religious faith cure or Christian Science stunt. It is not a vibratory electric massage treatment, mental suggestion—no, and it is not a belt or mechanical device of any kind."

"I have tried many such fakes. I tried drugs, pills, capsules, harmful concoctions to rub on the body. I have tried sweating and taking Turkish baths, exercising, physical culture, and everything known to science without result, and without losing weight. As I was about to despair and give up in disgust all further efforts to reduce my enormous weight, which was two hundred and four pounds, I by lucky accident learned of the most simple, harmless, rapid, safest fat reducing treatment on earth. I tried it on myself with astonishing results. My friends stood aghast in amazement, marveling at the wondrous change in my



MISS TEXAS GUINAN  
God's masterpiece and the most fascinating actress in America

appearance. My fat just rolled away. After the first three days I noticed it beginning to leave me. My reduction grew greater and greater until, finally, I was almost appalled with delight when I realized the stupendous success of my efforts, and when I awoke to the fact that I had reduced 70 pounds of my fat without leaving a wrinkle, and the glory of my new figure and the grace and beauty of my curves gave me the admiration of the world. I enjoyed the triumph of my life and the success of my whole career when my manager, Mr. Shubert, on account of my glorious new figure, made me the star of the 'Passing Show,' and mind you, this very same manager had said I was doomed to oblivion just a short time before when I tipped the scales at two hundred and four pounds. I was crushed and bewildered when he told me he could not give me a part in the 'Passing Show' unless I could reduce my enormous weight, and my heart hangs heavy with the memory of the fat days that are gone when my fat, ungainly figure made me realize that I was doomed to despair and failure.

"My success in reducing my own fat proves that there is no such word as 'fail.' I simply would not be resigned to my fate, and although every one said, 'Texas, there is no way out of your dilemma,' and told me that no fat reducing specialist could reduce my weight, I determined not to give up in despair, with the result that I absolutely conquered my fat. My new, great look on obesity, which gives full particulars of my simple, safe, quick, harmless fat reducing treatment, is now ready and will be sent free to all who wish to reduce their weight any number of pounds."

It is simply astonishing the furor this new treatment is causing among the intimate friends of Miss Guinan is whom she has given it. A letter from the world's most famous dancer, La Pêche Adelaide, says: "Dear Miss Guinan: Let me congratulate you upon the high excellence of your remarkable new obesity treatment, which I find reduces me as rapidly as I desire. Sincerely, Adelaide." Other letters of praise and gratitude are pouring in to Miss Guinan from all parts of the country from those who have reduced with her successful treatment. Louise Brunelle, the Quaker maid, one of the earth's greatest beauties, states she lost 10 pounds the first week with this astonishing new treatment. It is said this remarkable treatment is not unlike the treatment used by the court ladies and famous actresses of the Old World who have been using a similar remedy throughout Europe, and the remarkable thing is that Texas Guinan is the first to introduce it in America. Her free book, which is now ready for distribution, should be requested by all who desire quick reduction. It is written in a fascinating style. It explains how, by her treatment, Texas Guinan, who is acknowledged America's most successful star, reduced her own weight seventy pounds, and conquered the monster FAT.

This glorious little woman is doing her utmost to benefit fat men and women who are in need of a perfect home treatment. Everything will be sent to you in a perfectly plain package so that in your own room, away from all prying eyes, you may plan to reduce your weight at once. Miss Guinan wants to help all who are burdened with superfluous fat, and thereby make life really worth while.

Write her at once, and learn the anguish she felt when her girlish beauty started to develop to abnormal proportions. Read of the tears she wept when that monster "fat" made her realize that she must give up her profession and fade into oblivion. Learn how she experimented, how she tried everything and, finally, with patient effort and determination she conquered her fat. Learn of these things so you may improve your own form and desire your own fat so it will no longer be necessary for you to reduce the flesh and muscles of others. Remember there is no exercising or physical culture of any description in this treatment, no harmful massage or worthless poultice body lotions. You may eat as many meals daily as you desire and go right on rapidly reducing. A most astonishing part of this fat reducing treatment is that it does not produce wrinkles or leave the skin sabby. All who have been dieting and starving themselves, trying to reduce their weight, and who have been taking exercise and internal baths and who have been taking internal and external remedies should write for a copy of her great FREE book entitled "RAPID WEIGHT REDUCTION WITHOUT EXERCISE, DIET OR INTERNAL REMEDIES," so that you may start to reduce your burdensome fat as rapidly as you desire. Simply write a brief letter of a postcard and ask for her new book. Everything will be sent absolutely free. Do not send any money, because it is absolutely free.

Address TEXAS GUINAN, Suite 202, Hollingsworth Building, Los Angeles, California.

## BOYS WRITE AND STAGE DRAMA

A drama of war times in the South, Coward, written by seventeen-year-old Scott Fitzgerald, produced by Gustav Schurmeier, of the same age, and presented by a cast of children, was the feature at the Y. W. C. A., St. Paul, Minn., recently. Lawrence Boardman, age eighteen, was the star of the production, made under the auspices of the Elizabethan Dramatic Club.

## AMELIA BINGHAM LOSES AUTO

Amelia Bingham's limousine car crashed into a Flatbush Avenue trolley car, at Flatbush Avenue and Stevens Court, Brooklyn, on the morning of Sept. 3, and was totally demolished. The chauffeur, C. Seake, jumped from the car, which was going at a good speed, thus escaping injuries. The front of the trolley was battered some. Otherwise no harm was done.

## CIVIL RIGHTS AMENDMENT

Among the code amendments made at Albany which went into effect Sept. 1, is that which amends the civil rights law, providing a penalty of not less than \$100 nor more than \$500 or thirty days' imprisonment for the owners, lessees, or proprietors of hotels or public amusement places who advertise any discrimination on account of race, creed, or color.



## The Ticker

George E. Lask Tells How He Revised and Rewrote "The New Sin" for Stock

Shortly after The Ticker of last week's issue had gone to press a letter arrived from George E. Lask, stage director of Polk's, Hartford, explaining in what way he had handled The New Sin for stock. A day or two after publication he favored us with another courteous letter which we regret we are able, through lack of space, to print only in part.

"What I did," he says, "I consider within the bounds of any stage director, who has seen a play several times and noted what seemed to be uninteresting and foreign to an American audience. The New Sin as presented in New York had a great idea and was splendidly played—but many of the long speeches and those of Will Grain in dialect did not carry. These I cut. A lot of allusions to different places in London, unknown to New Englanders, were changed to understandable locations or descriptive localities. The ending of the fourth act, especially written for this country, and pronounced by many critics to be farcical, eliminated, and the curtain rung down on the parting of Hilary and Max, with Hilary left alone and ready to resume his work to share his earnings with his brothers and sisters—this depicted in splendid pantomime by Edmund Milton as Hilary picking up his drawing board and crayons and going to work—then realizing the sorrow of it all, the new sin, the right to live."

"Many plays that have failed in production have been made to go in stock by careful editing and revision by competent stage directors. The Commanding Officer and The New-Do-Well being recent examples. On your very first page I notice a splendid article on Hugh Ford by David H. Wallace, complimenting Mr. Ford on his work in staging and revising Potash and Perimeter."

"Whatever rewriting or revision that I made here in The New Sin was in no way to hurt Mr. Hastings's masterful play, but to make it more understandable and interesting to a stock audience."

### NEW YORK STOCKS

**HARLEM OPERA HOUSE.**—Elevating a Husband is this week's play. Last week the regular season began with The White Sister, this tense drama serving effectively to introduce the new members of the organization. Lotta Linthicum, the new leading lady, is eminently pleasing. She has a personality that won instant favor. She comes from the Polk Stock in Washington. J. Malcolm Dunn, the new leading man, has proven no less popular. In England he has had important parts with Marie Tempest, Annie Hughes, and Lena Ashwell, and has been featured in theaters through Australia and South Africa. David Belasco brought him from London to appear in Sweet Kitty Bellaire. Last year he played in The Butterfly on the Wheel. The production of The White Sister was made distinctive also by the performances rendered by the support. Roy Gordon and Edith Shayne, both doing second business, gave excellent portrayals in their respective parts. J. Arthur Young offered a pleasant surprise in view of the comedy work he has been doing, as the serious Monsignor. He left the company last week to appear in his old part of Lee Hin, the farmer, in The Yellow Jacket. Leonora Bradley, Howard Boulden, and Irving Rameau were others seen to advantage.

**ACADEMY OF MUSIC.**—The performance of Mother this week brings back Priscilla Knowles to the organization with which she has so long been identified. Last week The Great Diamond Robbery, the melodrama by Edward Alfriend and A. C. Wheeler, was well liked. Frank T. Charlton, the new leading man, was effective as the variously disguised detective. Ethel Clifton as the scheming heroine further endeared herself to the patrons and made her going the more to be regretted. Arthur Buchanan, Ford Fenimore, William H. Gerald, Marie Curtis, Kate Blanche, Angela McCaul, and John J. Carroll, in particular, were others to whom credit is due for spirited work. Mrs. John J. Kennedy, recently of the Manhattan Opera House Stock, was in the cast.

### OVER THE RIVER

The return of Lea Winslow as leading woman of Keith's Crescent Theater insures additional prosperity for that playhouse during the coming year. During the initial performance of Rham every member of the popular players was accorded a hearty ovation. Among the other members are George Alston, Gertrude Rivers, William Swarts, Mabel Reed, Charles Schofield, Isadore Martin, M. J. Briggs, Joseph Eggerton, Arthur Mack, and William Masson, general director of the Keith stock companies.

Practically all new faces greeted the patrons of the Greenpoint Theater when the season opened on Aug. 30 with a production of The Wife. Among them are Knud May Jackson, William David, Malcolm Owen, J. Irving White, Harry McKee, director, Jack Roache, Ben Russell, Francis Williams, Bessie Warren, Pearl Gray, and Miss De Lacy. Keith's Gotham Players inaugurated the season with a splendid production of The Turning Point. Lillian Beyer made her first appearance before the Gotham patrons with Alfred Swenson back as leading man. James Kyle MacCurdy, Kate Woods Fiske,

Ann Hamilton, Daniel Laylor, John Dison, Caroline Locks, and Wilson Hummel, director, are included in this season's company.

The Grand Opera House Stock triumphed with a production of Charley's Aunt. Noel Travers assayed the title-role and was well supported by Dan Bagnell, George Carleton, Eugene Ordway, William H. Elliot, C. Nick Stark, Phyllis Gilmore, Pearl Ford, Irene Douglas, Minnie Stanley, and James Harris. The offering drew splendid houses.

### FALL RIVER ACTIVITIES

Two old favorites, Under Southern Skies and Quincy Adams Sawyer, were the offerings of Fall River's stock players last week.

### THE OLIVER DRAMA PLAYERS

Labor Day brought the opening of the Oliver Drama Players for their regular season at the Majestic, Rockford, Ill. The attraction was Clyde Fitch's Orlis. In the cast were Otis Oliver, Russell Brady, Lawrence Finch, R. Hootman, R. King, Miss Russell, Miss Bond, Miss Argos, and Ruth Amos.

### WILLARD MACK AT THE UTAH

Willard Mack, Marjorie Hambeau and associate players began an engagement at the Utah Theater in Salt Lake City last week. The bill was Hawthorne of the U. S. A. Regina Connell and Lillian Burnett are in the organization.

### BLANEY'S PHILADELPHIA COMPANY

The stock company in the American Theater in Philadelphia is making money, says Harry Clay Blaney, and he ought to know, for he is the proprietor. He says that when the company closed its season there in the Spring the farewell demonstration lasted three-quarters of an hour. When the company opened up again this Fall, seventy-two floral pieces were handed over the footlights. Jack Lorenz and Grace Huff, who play the leads, are both popular favorites. And the box-office receipts are more than satisfactory.

### STOCK NOTES

James Devine has been re-engaged for Polk's Waterbury Stock as comedian.

Walter Baldwin has assumed management of the Arverne Players at the Fulton Opera House, Lancaster, Pa.

An effort is to be made to secure Lowell Sherman as leading man for the Hudson Stock at Union Hill next Summer.

Adelle Turkington, character woman, joined the Permanent Players at Winthrop, Man., in a performance of Before and After.

Frances McGrath is to be the ingenue leading woman at the Gayety Theater, Hoboken, N. J., next season.

Della Pringle and her husband, C. K. Van Auker, opened for an indefinite stock engagement recently in The Lion and the Mouse, at the Empire, Butte, Mont.

Rita Knight and Gus Forbes are at the head of the E. A. Schiller Stock company, which opened Aug. 30 in Bayonne, N. J.

It took a special train of eight cars to move the Vaughan Glaser company from Rochester to Cleveland.

E. A. Schiller, manager of the Broadway Theater, Bayonne, reopened that theater on Labor Day with the stock company.

Cecil Owen's two theaters, the Wadsworth and the Mount Vernon house, opened this week. Ruth Gates and Florence Rittenhouse are the leading women.

The Cecil Spooner Theater of New York has commenced the issuance of a house organ called Cecil Spooner's News. The paper is distributed gratis.

Theodore Lorch, who has just completed a tour of Long Island in his six-cylinder Mercedes, opened Labor Day at the Passaic Theater, Passaic, N. J.

Carree Clark has left the stock at the Lyceum, Rochester, to appear in David Belasco's new production, The Temperamental Journey.

Lovell Alice Taylor, an Oakland girl who has won considerable success with stock companies in Los Angeles, Minneapolis, Providence, Springfield, and numerous other Eastern cities, made her first appearance with Bishop's Players, Oakland, Cal., recently in Mary Jane's Pa. She plays leads.

Florence Burroughs, who was second woman of the Opera House Players of Paterson, N. J., last season, has been engaged for the same line of business for the stock at the Shubert, Newark, N. J., supporting Mabel Brownell and Clifford Stock.

William Webb and Dollie Davis have just finished their third Summer at the Orpheum Theater, Montreal, and will shortly leave for Cleveland, Ohio, to join the Vaughan Glaser Stock company. Mr. Webb will be stage director for the company.

Dwight A. Meade decided at the last moment that he would not return to the Bailey-Mitchell company in Seattle, and signed up as the leading man with the Grace Hayward Stock, which opened its season at Oak Park, a suburb of Chicago, Sept. 8.

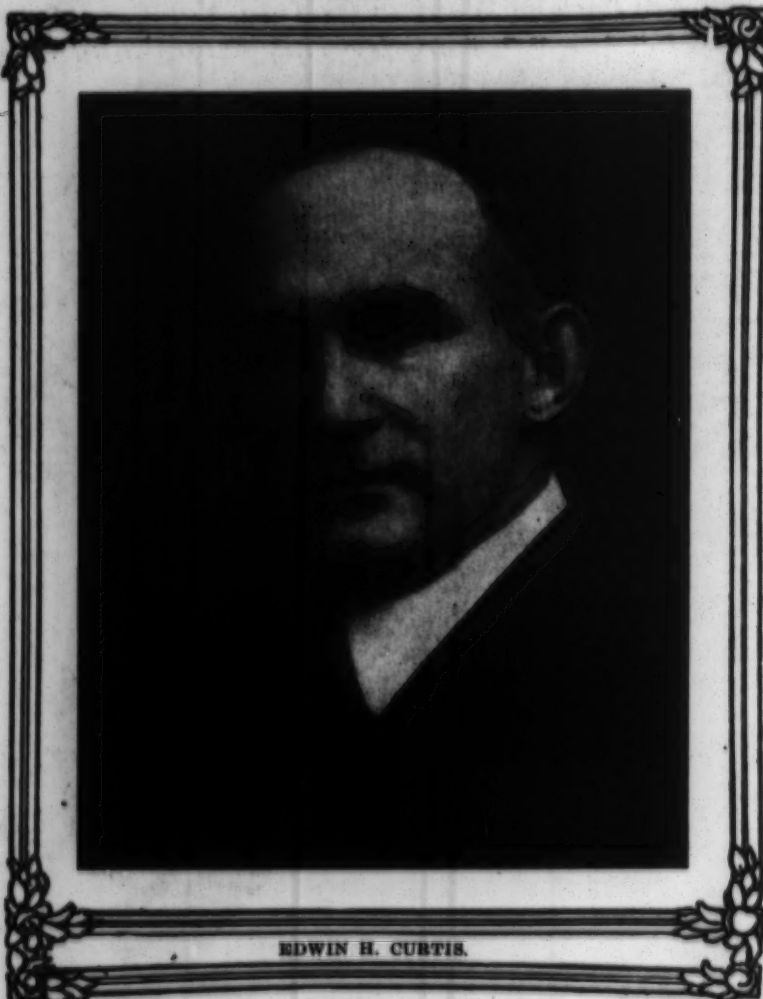
The formal opening of the stock season at the American, Pittsburgh, took place last week with a production of The Sign of the Four. The organization includes the following members: Miley Freeman, Nellie Booth, Stanley Price, Lester Mitchell, William E. Lemuel, Ralph Chambers, and Grace Williams. H. B. Polack is manager. Frank M. Readick has been engaged as director.

Al. Jones opened a stock Aug. 25 at the Auditorium, Lynn, Mass. Brenda Fowler is the leading lady, Wilmer Walton the leading man. In the organization are Marjorie Fairbanks, Henrietta Bagley, Gladys MacLeod, Lawrence Jenkins, Harvey W. Lindsey, Edward S. Fitzgerald, Helen B. Church, Ill., J. Wallace Clinton, J. Paul Jones, and Albert Lando.

Frances McHenry, who has been leading woman with the Davidson Stock in Milwaukee for the last four weeks of the present season and for two entire seasons previously, has signed to play leads in The Conspiracy, Western, under Frohman management. Wilson Meyrose, who replaced Robert Dempster with the same company, will create an important part in James Forbes's new play. Edith Spears, ingenue, goes with Belasco.

The new Pitt Theater, of Pittsburgh, Pa., opened Saturday evening with a double bill of Macternick's Sister Beatrice and Rudolph Besier's Don. The complete roster of the company, under direction of Frederick Benetton, is as follows: Mary Hall, Nora Lamson, Louise Rial, Jeannette Davis, Clara Whipple, Nellie Granville, Lois Miller, Wylda Bell Millison, Robert Gloeckler, William Bonelli, Louis Kimball, Maurice Burr, Edward Le Due, Allen K. Rees, Richard Dix, Maurice Schoenfeld, and Franklin Trosh. The opening bill continues for the week of Sept. 8.

The Evanston Stock, under direction of Harry L. Minturn, opened its third season on Labor Day at the Evanston Theater, Evanston, Ill., last week, with an extra Labor Day matinee. The offering was Grace George's vehicle, A Woman's Way. The Commuters will be the second attraction, with The Gentleman of Mississippi to follow. The cast this season includes Harry



EDWIN H. CURTIS.

Mr. Edwin H. Curtis, who is at present the stage director of the Polk Stock company, Polk's Theater, Washington, D. C., has proven himself one of our most capable dramatic directors.

His experience covers a period of twenty years' service in his profession, during which time he has been associated with some of the very best stock companies in the country. This is his fifth season in Washington; the four previous seasons he served as stage director of the Columbia Players.

With Carolyn Elberts as Lella Crofton, the Malley-Denison company at the Savoy gave a well staged, excellent performance of the Southern play. Julian Noa, the new leading man, sprang into instant favor. Norman Weldon, Everett C. Coleman, Emmet C. Reed, Harlan P. Briggs, and Evelyn Watson gave good support. Helen Beresford, Emma Delano, Kitty Cosgriff, George E. Osborne, Paul West, and Frank Young made their first appearance with the company and made a favorable impression. The Chorus Lady is the current week's offering.

### AUDITORIUM HAS WOMAN MANAGER

The Kansas City Auditorium is to have a stock company this season. The holding company, composed of Martin Beck, Miss H. Singer, and Herman Fehr, has Miss Meta Miller as its representative. She has been manager of the Davidson Theater in Milwaukee for seven years. She will head her own company in stock. She is now in New York engaging people. The opening will take place Sept. 29.

### LIEBLER COMPANY'S NEW ADDRESS

The managers of companies who wish to secure any of the Liebler plays released for stock may be interested to know the firm's new address. This is 461 Fourth Avenue, corner of Thirty-first Street. The producers occupy the entire twelfth floor in the new Connor Building, erected by William Connor, long associated with the firm.

### THE ROLLO LLOYD PLAYERS

Labor Day saw the opening of the Rollo Lloyd Players at Concord, N. H., in The Mummy and the Humming Bird. The organization includes the following people: Rollo Lloyd, William Townsend, Mr. Sherwood, Mr. Cleverland, Mr. Clayton, Mr. Quimby, and the Misses Layne, Washburne, Vaders, and Gordon. Dudley Clements is manager. This week's play is The Great Divide, with A Gilded Fool, The Country Boy, Elevating a Husband, As a Man Sows, Our Wives, and The Only Son to follow in the order named.

### PERMANENT STOCK FOR ST. JOHN

Fred G. Spencer, lessee of the Opera House at St. John, N. B., Canada, has decided to establish a permanent stock company at that house about Oct. 1. Monte Thomas will direct the company and Alias Jimmy Valentine will probably be the opening bill.

### HELEN WARE IN DENVER

For the closing week at Elitch's, Denver, Gardens, beginning Labor Day, Mrs. Mary Elitch Long secured Helen Ware, who came all the way from New York to play the engagement. Miss Ware was the star at this house the greater part of last Summer. Chrystal Herne has just closed her season at the Gardens.



L. Minton, Nellie Redd, Gale Batteries, Richie Russell, Edward Ewald, Billie Lelander, Eugene Clarendon, Gladys Willard, Herbert Dobbins, Augusta Dargatz, James G. Morton, Helen M. Ross, Charles D. Brown, and William Wilson.

Ann Bronough is proving a popular leading woman in Winnipeg.

Graustark is played this week at the American in Philadelphia, with A Butterfly on the Wheel and The Christian to follow.

The H. W. Taylor Stock closed a Summer season of fourteen weeks Aug. 23 at Morristown, N. J. The road tour opens Sept. 15.

Home Barton, leading man of the Empire Theater, Providence, has returned from London to open his third season at that theater.

The Myrtle-Hardie Stock opened at the Grand, Carbondale, Pa., Aug. 18, for the season 1913-14. The company is well liked and will probably be permanent.

Maudie Pealy closed her engagement at the Lakeside, Denver, Colo., recently. She is now on her way East to resume her work in Thanhouser films.

Henry Crosby has signed a forty weeks' contract to play the character roles at the Gaiety Theater, Hoboken, N. J. He opened Sept. 1.

Harold Kennedy is now appearing as comedian of the American Theater Stock, Philadelphia, Pa. He opened recently in Girls.

## FROM WASHINGTON

Good Attractions in View  
For National and Belasco.  
Keith Retains Miss De Witt  
To Hold Reins at the Chase.  
Woolfork Manages Academy.  
Columbia Players Close Season.

WASHINGTON, Sept. 9 (Special).—The Columbia Players, in the farewell week of a twenty-one weeks' season, offered last week, the comedy, Cousin Kate, in which Helen Holmes, Carl Arthur, Stanley James, Everett Butterfield, Marie Dressler, Josephine Goodwin and Roscoe Maxwell shared in a delightful performance. Arthur Mitchell, since the departure of Harry Andrews to assume the stage direction of the Orpheum Stock in Philadelphia, has again assumed the double duty of director of plays and stage manager, and in the presentation of the voracious and Oompa Kate gave evidence of thorough abilities. The current week's attraction, which opens the regular season, is Al H. Wilson, in A Rolling Stone. Next week the Kismet-Clara photoplay, Quo Vadis, followed by the Hippodrome attraction, with Marceline, the noted clown; succeeded by Edmund Bross in The Master Mind.

Chase's commenced season Labor Day, inaugurating B. F. Keith's first season with a bill headed by The Twelve Melodramas. Eddie Foy and The Seven Little Foes—head the current bill.

It is a pleasure to announce that E. F. Albee has retained Miss H. Winifred De Witt, principal director for P. B. Chase for fourteen years, in permanent charge of the newly acquired Keith house.

The Academy of Music opened Labor Day, presenting Cecil Gwynne's Sold for Love. The company included P. B. Barrett, Virginia Asherman, Robert Ellis, Bernard Graney, Murray F. Bernard, Jeanette Case and Josephine Hilton. For current week, The Littlest Rebel, Harry Keenan, at the Academy include The Round-Up, A Fool There Was, Madame X, Officer 666 and Kindling.

This season's new manager of the Academy of Music is W. W. Woolfork, who succeeds John W. Lewis, transferred to the Stair and Havin' house in Cleveland, O.

Poll's began the regular season last week. The offering was Hawthorne of the U. S. A., produced by Edwin H. Curtis. Paul McAllister was in the leading role, and Imita Jewell an admirable Princess Irma. Mark Kent gave again a painstaking study of character in the King. Other substantial successes were scored by Frank Shannon, Forrest Orr, Theodore Hardy, Cecil Kemmer, Hazel May, Louis Kent, Gertrude Bonnell and Helen Tracy. The current week's attraction is Under Southern Skies.

The National Theater commences its regular season Sept. 22 with Fine Feathers, with Robert Kismet, followed Sept. 29 with Olla Kismet in Kismet, succeeded by H. B. Warner in The Ghost Breaker, and then Belasco's Fears of Detection.

The Belasco Theater opens Sept. 24. The half-week bill being devoted to the appearance of Gertrude Hoffman, Miss Fontaine and Lady Constance Stuart Richards. Olive Wyndham, in What Happened to Mary, commences Sept. 25, followed by the Shubert production of Romance and the Five Frankforters.

JOHN T. WARD.

## FROM BALTIMORE

Auditorium's Fate in Doubt.  
Al Wilson's "Rolling Stone"  
Will Probably Gather Moss.  
Academy of Music to House  
Frohman's "Marriage Market."  
Ovation for Belle Baker.

BALTIMORE, Sept. 9 (Special).—With two exceptions, the local houses have all swung wide their doors, the Colonial and the Auditorium being the only theaters not bidding for patronage as yet. The former will inaugurate its season on the 15th of the month, while the fate of the latter is quite problematical, no definite announcement having been forthcoming. In any event, it seems almost certain that it will no longer house the standard attractions of the Harbors, who state that the theater will be kept dark for the remainder of the unexpected time of their lease, which has one year to run.

On the other hand, the Korman interests, which own the house, contend that they can compel them to furnish first-class attractions for another season, basing their claims on a clause of the contract, which stipulates that the house will not be dark for more than a specified number of weeks during a theatrical season, and also have the presentation of any form of amusement which could be construed as a vaudeville entertainment. This last clause is intended to protect the other Korman house, which is devoted to Keith's attractions. If they fail in their efforts to compel the independent to continue their standard attractions, the only alternative would be to install a stock company, and the wisdom of this can be seriously questioned in view of former experience.

Al H. Wilson drew wonderfully well at Ford's all week, and his new piece, A Rolling Stone, proved to be one of the best vehicles he has had in many a season. The production was adequately staged.

Folly of the Circus, that delightful little morsel of the carnival ring, is occupying the stage at Ford's week Sept. 8. Daisy Leon, of the famous Leon family, is heading the company this year, and gives a creditable performance. Mayo play has played four engagements at Ford's, and, judging by the welcome it received and the size of the audiences, it will not be its last.

The Academy of Music began a preliminary season of two weeks on Sept. 1, with a return engagement of the Quo Vadis pictures. The present week marks the twelfth in Baltimore for these films. On Sept. 15, The Marriage Market will be produced, for the first time in America, at the Academy, with Donald Brian, Percival Knight, Venia Pittsman, Carroll McCanna, and a large cast of American and English players. Otto Kismet will bring Kismet for a return engagement on the 22nd, and following that we will possibly see a sample of Victor Herbert's latest effort, Miss Oopette, in which opera the delightful Ann Swinburne will receive her just rewards in being elevated to stardom.

Belle Baker scored a distinct individual success at the Maryland last week. Miss Baker can feel very much elated over her conquest in Baltimore, as the Maryland audiences are generally rather apathetic.

At the Maryland this week Lillian Shaw and Frank Power divide the leading honors.

I. BASTON KEMS.

## FROM BOSTON

Arbuckle a "Merry Martyr."  
Doris Olsson, Craig's New Star,  
Impresses Castle Square Fans.  
Publicity for "Hanky Panky."  
Musicians Get Concessions.  
"Her Little Highness" Comes.

Boston, Sept. 9 (Special).—The Merry Martyr, which is new to the stage, and in which Mabel Arbuckle is appearing for the first time in musical comedy, is an adaptation by Glen MacDonough of a comedy. The Paul's Dance, which has been popular in Germany. The music is by a Viennese, Hugo Rosenfeld, who composed the opening performance at the Colonial. The scene has been transferred from Rome to Spain, the governor of the province being Mr. Arbuckle's part. The story concerns the governor's troubles when his grafting schemes are about to be discovered. The piece is, on the whole, pleasing, despite a thinness in what has been left of the original play. The music is far above the average, with fresh melodies, many good dance numbers and skillful orchestration. Julia Mitchell mounted the piece with much originality and artistry. The best songs fell to Alice Dover as the governor's daughter, and to Tessa Kosta as a lady revolutionary, and both sang Mr. Rosenfeld's tunes delightfully. Gertrude Vandervilt and George F. Moore do a clever and amusing dance. Mabel Arbuckle has practically nothing to do with the musical part of the play, but as the governor is amusing.

Rita Stanwood has more than succeeded in making good in the "Intimate" as the princess in The Ghost Breaker at the Park. Max Irwin is being welcomed at the Plymouth, where she is playing Widow's Proxy to large audiences for this part of the season. Clara Bladick and Orlando Daly are still her able assistants.

Other attractions: Majestic, Olive Wyndham in What Happened to Mary; Shubert, Sam Bernard in All for the Ladies; Boston, Hanky Panky.

Doris Olsson, John Craig's new leading woman, has made a pleasant impression at the Castle Square. She is a young Swedish-American, attractive and vivacious, and with a wholesome sincerity. The play at the Castle this week is Under Two Flags. Next week, Bachelors and Benedicts, for the first time in Boston.

Her Little Highness, a new comic opera, made from such little Queen by Reinhold de Koven, Channing Pollock and Remond Wolf, and with Miss Haje in the same part, opens the regular season at the Tremont Monday. The Quo Vadis pictures round out the full summer's run Saturday.

George C. Tyler announces that General John Ryan will probably begin his American tour at the Plymouth. Arnold Daly will play the lead and W. P. Fay will have his original part of the tavern keeper.

There is satisfaction among the Boston friends of George Russell that he has been accorded so cordial a reception in New York, where he has a part in Her Own Money. Mr. Russell came to the Castle Square in 1908, practically unknown, and speedily made a name for himself. He has lately been with William Fiske in Pittsfield.

The Boston Press Club gave a bean supper last Wednesday to the Hanky Panky company and to Company Manager Ed. L. Bloom and Manager Leavitt, of the Boston.

Ludwig Faldt, the German dramatist, is to lecture in Boston this winter.

A new wage scale has been put in force for the musicians of the fifty-six combination vaudeville and motion-picture houses of Boston. The new scale calls for thirty-nine hours per week for twenty-seven dollars. Heretofore the musicians have worked fifty-one hours.

The Hollis will not reopen until Sept. 22, when Julia Sanderson comes in The Sunshine Girl.

In aid of the Boston Traveler Fresh Air Fund, all the stars of the Hanky Panky company gave two open-air concerts last week, one on the band stand on the Common, and the other between the gates of a double-header at the Braves' grounds. Several hundred dollars were realized. Los Miserables, in nine parts, is being presented at Tremont Temple.

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## HARTFORD

The Poli Players presented Mother for the week of Sept. 1, and it proved very popular. Lavina Shannon, who has been playing minor parts all season, was seen in the title-role. Constance and Mary Wolfe as the twins were delightful.

At the Hartford Theater the headliners for the week are the Petite Family, acrobats, and Princess Minikins. The picture theaters are all doing good business, especially the Princess, where Warner's features are an added attraction.

LAWRENCE SHEPARD.

## ST. PAUL

Chauncey Olcott played his annual Fair Week engagement at the Metropolitan Aug. 31-Sept. 6 in his new play, Shamoon Oh. His new songs, which were applauded, follow: "I Never Met Before a Girl Like You," "Dream Girl of Mine," "My Little Doodah," and "Too-oo-oo-oo-oo-oo-oo-oo." John E. Harty is acting manager this year. As The Eliza of Youth gave up the ghost in Chicago, the local house will be dark Sept. 7-10. Henry Miller in The Rainbow Sept. 11-13. Eva Tanguay Sept. 14-20. Chocolate Soldier Sept. 21-27.

The Shubert Aug. 31-Sept. 6 offered the Outen and Bainbridge Musical Comedy co. featuring

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ing Oscar Figan, Ann Tacker, Jack Stager, and other notables in Doctor De Lora. The Wright Huntington Players will have a two weeks' stock season with Helen East, 7-11. Green Stockman Sept. 14-20. Detective Koz, headlined at the Orpheum Aug. 31-Sept. 6, supplemented by Richards and Five Chinese (quartette). Swain-Cassan, Della Ross and Marcello. Five Model Men and Fred and Albert. Empress had Nature's Nobleman, Gardner and Lawrence, Perkins' Dom. Smith, Volk and Koz. W. J. Dubois, and the pictures. The Grand had the Bohemian Show. JOSEPH J. FERRER.



## NEWS OF OTHER CITIES

### BROOKLYN

#### Quartette of Famous Successes Set Season Going at Top Speed

The De Kalb Theater, Brooklyn's largest playhouse, was opened under most auspicious circumstances Aug. 30. Manager I. Finegoldman was presented with many handsome floral tributes. The initial offering was *The Firey*, which is to be followed by a production of *Baby Mine*. The new policy, which is to give first-class road attractions at popular prices, was heartily approved by the Brooklyn theatergoers.

Manager Edward G. McArdle of the Gayety Theater, presented Eugenia Blair, the well-known emotional actress in *Madame X* as the opening attraction of that playhouse, which is also under a new policy this season, playing the Blair and Havin attractions. Good business.

The Quaker Girl was the offering at Teller's Broadway Theater. Mr. Teller will continue to present the best of the Klaw and Erlanger attractions throughout the remainder of the season.

George Kline's photo-drama production, *Que Vadis*, has entered upon its fourth week at the Majestic Theater.

The Montauk Theater opened its regular season with a splendid production of *The Master Mind*, with Edmund Brown as the leading role.

J. LAMOT DAVE.

### ALBANY

#### Two Shubert Plays Open in State Capital—Jocka Swartz Now Mrs. Morse

The Shuberts' newest musical production, *Laurel Augusta*, was given its premiere performance at Harmanus Bleecker Hall Sept. 1. 2, and secured an immediate success in the opinion of local patrons.

Louise Mann was away with his local audience in his new play, *Children of To-Day*, Sept. 3. The star is provided with a strong role. The supporting cast is particularly well balanced, and includes Miss Williams, Frank R. Stirling, Adam Fowler, and Maud Gordon. *Children of To-Day* is the collaborative work of Clara Lippman and Samuel Shubert, and teaches a practical lesson in living. Within the Law, with Catherine Tower, Sept. 4-5. *The Trail of the Lonesome Pine*, Sept. 6-11.

Madame Williams' co. drew packed houses at the Theatre Sept. 1-3. Max Spingale has provided the star with an excellent co., splendid scenic equipment, a good book, and a chorus equal to any Broadway offering seen here this season. Harry Shubert, George P. Hayes, and Mac Meek were conspicuous. *The Girls from Havron* Sept. 4-5.

Proctor's had a strong list of features Sept. 1-3. Headlined the bill was *Hope Booth* and co. in *The Little Blue Lady*. Others: Harry Le Clair, female impersonator; Lydia Yemama, Andy Rice, and Miller and Tompsett.

Packed houses greeted a splendid programme of pleasing acts at the Albany Grand week Sept. 1-5. The headlining numbers were *Law Fields*, a musical comedy, *A Trip in the Broom*, *Kelley*, Mack and Mayne, Walter Brewer, John Gordon.

At the Colonial an entertaining bill was seen embracing Walter H. Brown and co., Isabelle Gray, Dr. Witt and Stewart, Clinton and Jerome, Nigler Frantz. Business was up to the capacity.

John P. Bailey, an old Albany boy, was in town last week ahead of Harry Emerson's production, *A Night on Broadway*.

Jocka Swartz, of this city who has made an international name for herself as an operatic singer, was married to Julius Carol Morse, of Boston, Sept. 3. At the New York Hotel. The Rev. Dr. Max Schlenker, of the Temple Beth Shalom, assisted by the Rev. Dr. S. H. Golden, performed the ceremony. Mrs. Morse will not give up her operatic career, but will continue with the Boston Opera co. when the season opens in October. The gift of the bridegroom to the bride was a handsome limousine car.

Ramsey Morris, representative for Southern and Marlowe, was in town last week.

OSWES W. HARRISON.

### ROCHESTER

Madame President, presented at the Lyceum by an excellent co. Sept. 1, was well received. George Oldham, W. J. Ferguson, Miss Patti Brown, J. D. Horvitz and Miss Ward were seen to advantage.

Thomas Dixon's *The Sign of the Cross* opened a three-day engagement at the Lyceum Sept. 4. *Marginalia's* *Clara* follows, Sept. 6-10.

The Paul J. Mainer African Hunt Pictures, with Dr. Louis Perce, as lecturer, spent three days at the Shubert Sept. 1-3.

The second week of the Corinthian's season opened Labor Day with the *Liberty Girl*, headed by Matt Kennedy. Al Bruce shared honors. The chorus and entire co. was good. Beauty, Youth and Beauty Sept. 1-3.

At the Lyceum, *The Confession* was well received, Sept. 1-3, on its second visit to Rochester.

Five Old Boys in Blue headed an unusually good vaudeville bill at the Family. Roots Park took the Temple's box list. At the Gordon Photoplay House, *Palmas* and *Melinda*, the Blum features, drew well. The Colonial, Geneva, Victoria, Grand and Pittsburgh Hill are showing fine films to good business.

ROBERT HOGAN.

### BUFFALO

Maudie Adams came back to the Star Sept. 1-3 in Peter Pan, playing in her old bewitching and delightful manner to capacity houses. The *Sign of the Cross* at the Star Sept. 6-13. Eva Tanguay presented her own co. at the

Teck Sept. 1-3. Large houses. Romance Sept. 6-13.

H. Maurice Levi, with his invisible band, was a successful headliner at Shea's Sept. 1-3. Kathleen Clifford had her audiences with her. Carl Henry and Nellie Francis, and the Harvey Family, were good. Coming Sept. 8-13 Laddie Olin, and Dainty Marie.

Second audiences went to see Norman Macette's play, *The Double Deceiver*, at the Majestic Sept. 1-3. Mr. Hackett is very popular here.

At the same theater, Sept. 8-13, *Homage of the Underworld*.

At the new Lyric Sept. 1-3 the Kittenish Kid-die headed the vaudeville bill.

The bill at the Academy Sept. 1-3 was a good offering. Fun in a Boarding House, headed by Arthur O'Keefe, was easily the feature.

The Garden Theater Sept. 1-3 was opened by Charles Robinson's co. inaugurating the burlesque season. *Follies of Pleasure* Sept. 6-13.

J. W. HARKINS.

### JERSEY CITY

#### Season Over the River in Full Swing—Trio of Stock Openings

Office 906 did a fine business at the Majestic Sept. 1-3. Ernest F. Evans as Gladwin and Harold Howard as Barnes are two excellent light comedians. Edmund Shatt as Betsey and John Morris as the cop were immense. Sydney Hayward, Bertram Miller, J. Irving Southard, Howard L. Dorney, Julia Nogi, Blanche Almes and Madie Duff were remarkably good. Eugene Blair in *Madame X*, Sept. 8-13. The Round-Up Sept. 15-20.

The season at the Orpheum Theater commenced Labor Day with a very good vaudeville bill, and the business has been immense. The house has been put in first-class shape, and one of the best features is a dandy orchestra, under the direction of William Blomberg.

A *Midnight Escape* was a good bill at the Academy of Music, where the Academy Stock co. commenced its second week Labor Day. Harry Louise Mahay, Jack Morrissey, Charles Riley, James Barry, Ruth McCauley are extremely good, as are also Faye Duff, Mr. Coleman and Mr. Anderson. Devil's Miss Sept. 15-20. Woman Against Woman Sept. 15-20.

The Jersey Airline and Log Cabin are doing a capacity business.

The Monticello Theater's regular season commenced Sept. 15, with pictures and vaudeville.

The New York Theater opened season Labor Day with pictures and vaudeville.

Keith's Theater is crowded every performance, where high-class vaudeville and pictures hold sway.

The Gayety Theater and the new stock co. commenced season in Hoboken Labor Day. A season of the play, *Back 1-5*, was well liked. Roy Walling is the new leading man, Frank Fleider is the second man, Frank Mattison stage director, Frances McGrath leading woman, John Crosby character man, Olive Grove character woman and Frances Hill second. Others in the co. are Harlan Haskin, George Hughes, Clarence Chase and Jerome Kennedy. Frank D. Lane, of this city, is scenic artist, and Thomas H. Wheeler is the house manager. Green Stocking Sept. 1-5.

The Empire Theater, Hoboken, Sept. 1-5.

The regular stock season at Ed Schiller's Broadway Theater, Bayonne, opened Labor Day, and a woman's way introduced the co. to very large business. Guy Forbes and Rita Knight head the company. Other members are Margaret Lee, Madeline Delmar, James L. O'Neill, Ben Taggart, Charles Day, Frank Reamberg, Brewster's Millions Sept. 8-13.

Chums is the big hit at the Bayonne Opera House, with Lorne Elliott, Robert La Sœur, Paul Anderson and Lella Davis in the cast.

At the Hudson Theater, Union Hill, Sept. 1-5, when the regular vaudeville season commenced to crowded houses. Gus Edwards' *Highville* Cabaret headed the list.

Louis Merkel, one of the smallest actors on the stage, although not the youngest by a number of years, is a member of the co. playing *Mutt and Jeff* in *Panama*, which opened season at Ed Baker's, Hoboken Labor Day. Mr. Merkel is a resident of Hoboken.

Charles Dias, for seven years property man at the Lyric, Hoboken, died Aug. 30 of pneumonia in St. Mary's Hospital, Hoboken, and was buried Sept. 2. He had been ill only a week. He is survived by a wife and son.

WALTER C. SMITH.

### PATERSON

#### Local Capital Plans New \$150,000 Theater for Vaudeville and Pictures

Manager Mark, of the Opera House, presented within the Law Sept. 1-3. Good attendance proved that the efforts of the co. were appreciated. Catherine Tavers, Mary Turner and Marie Fitzgerald as *Agnes Lench* each scored a success. Geo. A. Wright as Joe Garson deserves mention for his capable work. Madame Kenny Lipin, supported by Miss Rothstein and Jacob Come, offered the *Holy Song* Sept. 4 in *Vividness* to a good house. Co. was very good, and pleased. Edison Talking Pictures pleased the fans Sept. 5 and 6, with a very good programme. *Pax o' My Heart* Sept. 8, 9. Royal Grand Opera co. Sept. 10. Black Patti Sept. 11, 12 and 13.

The Empire Players, under the personal management of A. M. Brunsman, opened season with *The Fortune Hunter*.

Malch J. Herbert is the leading man and Lois Howell will play the leading female roles. Both proved to be outstanding, and gave creditable performances. The balance of the excellent co. is as follows: John Grey, Fred Gibbs, Walter Brown, John Broderick, Fred Watkins, Burk Symon, Walter K. Seymour, Chas. Piazzi, Chas. Compton, Roy Lee Allen, Marion Hutchins, Lenore Phelps and Margaret Clark. Will H.

Gregory, the director of the co., spared no expenses in production. Our Wives is underlined for Sept. 8-13.

The Lyceum also fared well Sept. 1-3 with *A Fool There Was*. The co. was up to the standard, and gave a good performance of the old *Hillari* success. The staging of the piece showed care, and left nothing to be desired. Office 906 will be stationed here Sept. 8-13.

At the Orpheum, Joe Hartley's *Burlesques* held sway Sept. 1-3. Business was fair. Eddie Fitzgerald and Jack Quinn furnished the comedy and Mabelle Morgan the singing numbers. Columbia Burlesques come Sept. 8-13.

The Majestic drew well Sept. 1-3 with a well-balanced vaudeville bill and pictures. All of the picture houses are open and doing a good business.

A new theater, to cost \$150,000, is talked of, and plans are now under way. A number of local capitalists are interested in the project, which will be devoted to vaudeville and pictures. Edward McNamara, who made a hit at our recent musical festival, has signed a contract with Madame Schumann-Heine to appear with her in concert this season.

JOHN G. BUSH.

### NEW HAVEN

#### "The Chimes of Normandy" in a 1913 Model—"Nearly Married" in New Haven

Nearly Married replaced the announced opening of *Seven Keys to Baldpate* on Sept. 3 with *Thief*, to fill out the rest of the week. The former was the most satisfactory farce that has been laughed at here in a long time, and was an undoubted success here.

The *Chimes of Normandy*, personally conducted by the actors of their revival of *The Chimes of Normandy*, which started the season's tour Sept. 1 and 2 at the Hyperion. Up-to-the-second season to be the motto of the production. In addition to the trained elephant who performs in the fair scene, they have interpolated "When It's Apple Blossom Time in Normandy," to say nothing of the chorus in a swing stunt. The orchestra suffered in size and sound-support for what the chorus made up in numbers and volume. Gladys Caldwell traditionally "sobbed" through the part of Serpolette, and Ethel Bell as Germaine was pleasantly recognized as Mr. Poil's well-liked Madame. *Slerry* of a few weeks ago.

The *De la Opera* co. for this week only putting on Lucia, Cavalleria, *Parlance*, *Ricciotto*, *Traviata* and *Il Barbiere*; and Monday evening's performance of Lucia convincingly showed their ability to make good with the San Carlo audience. Beginning next week the policy of this house will change to pictures and vaudeville.

OTTO HUNTER.

### PROVIDENCE

The photo-drama, *Que Vadis*, continues to draw good houses at the Opera House.

The usual Fall and Winter season of stock was inaugurated at the Empire Sept. 1-3. The first performance, on Labor Day, was attended by the usual festivities, which have become a feature of stock openings. A woman's way was selected for the initial attraction, and, for a new organization, the results were very gratifying. Marion Buckart and Homer Barton carry the leads with distinction. *The Grain of Dust* Sept. 1-3.

For the closing week of the Albee Stock co.'s season, at Keith's, The Million was selected, and offered good fuel for the cast in general. The usual vaudeville season followed this week. The *Drumhead* Burlesques were the *Westminster* Sept. 1-3, followed by Billy Watson's *Big Show* Sept. 8-13.

The Colonial opened its season of popular-priced plays to a fine house Labor Day, and continued throughout the week to good business. The *Common Law* was the offering, followed Sept. 8-13 by *One Day*.

H. F. HYLAND.

### PITTSBURGH

The Pitt, the home of the Pitt Players, opened doors on Saturday night, Sept. 6, with *Slater* Beatrice and Don. The opening of the Nixon occurred Monday, with *The Winning of Barbara Worth*. *Que Vadis* ran five weeks, with two performances a day at the Nixon.

The Davis Players at the Duquesne gave an admirable presentation of *The World and His Wife* week of Sept. 1. Thurston Hall and Irene Oshier did creditable work, while Dennis Harris was capital. Other members of the co. were well cast. Sweet Kitty Bellairs Sept. 8-13.

Primrose and Deckerland drew good houses at the Alvin Sept. 1-3. These stars are capably supported and gave a highly amusing performance. Manager Reynolds has *Pag o' My Heart* this week.

The Lyceum had a *Romance of the Underworld* Sept. 1-3, drawing largely. The presenting co. was an adequate one, including Gordon Hamilton, Doris Worth, D. M. Henderson, John Fernick, and Halworth Stark. Sarah Padden followed in *Kindling*.

The Grand opened Labor Day with an exceptionally varied and interesting bill. Clifton Crawford headed the bill. Marie Dressler is the headliner the current week. The Grand has been equipped with an electric light plant, large enough to feature its lights six times over.

The *Secia* Maids, featuring George Stone and Etta Pillard, drew capacity houses at the Garay Sept. 1-3. The vocal numbers by Frances Lee were a feature of the performances. Billy Foster also scored.

DAN J. PACKINGHAM.

### SCRANTON

The Purple Band was at the Lyceum Aug. 30, with matinee. A strong co. to good business. They deserved packed houses. All the principals did fine work. *Que Vadis* week of Sept. 3, with matinees. Sothorn and Marlowe Sept. 10.

The *Boss* was the closing for week of Sept. 2 to excellent business at Follies. Homer Barker as Michael Hagan and Carol Arden as Emily Griswold scored decided hits. Willard Bowman, Wilmet Williams, and Alice Baker merit special mention. The staging was very good. *The Thief* week of Sept. 8.

The Tango Girls were at the Star Sept. 1-3. Company and business were excellent. Stars of Burlesque week of Sept. 8. O. B. DAMMAN.



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MONTREAL

Lawrence Brough's English Players Liked—  
Peter Pan Arrives in Town.

Lawrence Brough and his English co. opened at the Majestic Sept. 1 in *The Lady of the Lake*, and a curtain raiser, *Love in a Railway Carriage*. In both pieces the members of the co. showed themselves capable and clever, and the continuing of the play was excellent and up-to-date. Lawrence Brough, Olga Emma, Lancelotti, and Alfred Hemming are among those who scored, though all did good work. It is a pity that such an excellent co. has not a better vehicle to display their talents. *The Lady of the Lake* is an old-time slantastic farce. We hope to see them in something better. Maude Adams in *Peter Pan* Sept. 2-13.

At the Princess the *Blindness of Virtue* played a return engagement to good business. This interesting play was given by a well selected co. Frank C. Bailey and Douglas Lambert appeared as the clergyman and the university student, respectively, and both did well. Susie Clouston made a convincing *Blindness of Virtue* and *Health in the Ham Tree* Sept. 8-13.

At the Orpheum there was an interesting and varied bill. Charles Donnell and co. presented a striking dramatic sketch, *Flashlight Caravan*, of which Mr. Donnell is the author, also playing the title-role excellently. Missa Bascioni gave a strong performance of Mrs. Hamlet, and Miss Newton and Mr. Dolan both did good work. The juvenile *Pinocchio* sketch proved attractive. Pope and his dog "Uno" have an entertaining act. Cook and Stevens, the Gilding O'Mores, Charles E. Benson, Maude Miller and Ed. Stanley, and Will and Kemp, all go to make up a good bill.

*Le Fils Naturel* in the Mill at the National, and *Papillons at the Newmarket*.

Onlan and the Billie Trio are features at the Frascati this week.

The *Money Money Girls* are playing to crowded houses at the Gaiety. W. A. Tinsley.

CALGARY

W. B. Sherman Organizing Circuit to Give  
Twenty-two Weeks' Time

The Empire had a very pleasing bill Aug. 25-30, headed by the Amos Abou Hamid Troupe of Arabian acrobats, whose work is well-nigh perfect. Poney Moore, Davey and Fila have a very taking act. Anderson and Galt are a pair of the most entertaining dummies we have had the pleasure of listening to. Their stuff is new. Joe Malone and Co. furnish the sketch, a dramatic playlet called *The Indian Hunter*, which is decidedly well acted. Good business.

The Sherman Grand was dark Aug. 25-27. Orpheum vaudeville Aug. 25-30. Last week, first half motion pictures, last half Orpheum vaudeville.

Mr. W. B. Sherman has returned from New York. He will reopen the Lyric Theater, Calgary which has been entirely renovated and decorated. Sept. 20. Mr. Sherman has formed a big vaudeville circuit, which he will play in all the principal cities in western Canada.

This circuit will play four Al vaudeville acts and four reels of pictures, only charging the same prices charged by motion-picture houses. He will be adding with another vaudeville circuit, the two circuits giving about twenty-two weeks' time.

Mr. Sherman wishes to make known that he is not connected in any way with a firm known as the Canadian Provincial Theatrical Limited, who are booking houses to play similar attractions. Mr. W. B. Sherman, who already owns the Majestic Theater, Lethbridge, Alta., which plays the big combination attractions, on Saturday matinees and the Morris Theater, in that city, and will resume it the Sherman and play his vaudeville acts there.

GEO. A. FOSBES.

EDMONTON

The Lawn Party, which affords the producers an opportunity to bring William J. Dooley to the center of the stage, scored big at the Empress Aug. 25-27. Madame Jeannette Franzecka, Dutch vocalist, and John M. Schouten, pianist and accompanist, received a cordial welcome. Emily Darrell and Charles Conway, Froelich, Frank Milton and the Delon Sisters, Jack McLeish and May Carson, and Mike, Martha and Sisters completed a good bill.

Maurice Samuels and co., including an unnamed youth, who gives promise as a violinist, were featured in *A Day at Billia Island* at Pastore's, Aug. 25 and the week.

Boris Fridkin's Russian Troupe of Singers and Dancers also came in for a large share of applause. Others: Tom Kelly, singer and monologist; Connors and Edna, singing, talking, and dancing; the Aldo Brothers grotesque gymnasts.

Mrs. Templeton's Telegram was presented under the title, *Wheels Within Wheels*, by the Permanent Players, Aug. 25 and the week at the Lyceum. Grace Ayresworth was the Mrs. Templeton and James Brax was seen as Jack Templeton. Emily Selwyn and William Rule had the chief comedy roles. Carroll Ashburn was seen to advantage as the English "chapple."

Charles L. Gill, manager of the Pastore's, had as his guests the evening of Aug. 25 three hundred newsmen of the three newspapers in Edmonton.

Mildred Webb, soprano, and Allan Wilson, Scotch tenor, are being featured at the Bijou Picture Theater.

W. B. Morrison, of Winnipeg, president of the Canadian Vaudeville Co., recently organized in the West, has made final arrangements for a new circuit vaudeville in the cities and towns of Alberta. Edmonton is to be the hub. Other places included in the circuit are: Calgary, Red Deer, Camrose, Wetaskin, and Vermilion. Mr. Morrison says that Edmonton and Calgary are now regarded as two of the best theatrical cities of their class on the American Continent.

ABRAHAM WOLF.

OTTAWA

The Silver King was presented Sept. 1-3 to good business at the Russell. The Chocolate Soldier (Fair Week) Sept. 8-13.

The following are filling the Dominion at each performance week Sept. 1-3: Frederick V. Bowler and co., Madden and Fitzpatrick, Ray Collins, Lora, the Girl and the Parrot; Wilson and Wilson, Alexander Brothers, Leon Sprague and Nellie McNeese.

J. H. DU RA.

NEW ORLEANS

Preparatory to the beginning of the regular season, the Tulane opened its doors Aug. 31 with the *Que Vadis* pictures. This film was shown for two weeks in fine business.

McPadden's Flats, with the irresistible Yellow Kids in evidence, was the attraction at the Or-

cent. It seems to retain some of its popularity. Mary's Lamb Sept. 7-13.

The Gannon-Pollock co. began a season of stock at the Loric Theater, presenting Hawthorne, U. S. A., in an intelligent manner. Bert C. Gannon and Edith Pollock interpret the principal roles well.

The Orpheum opens Sept. 8 with international vaudeville.

Mr. Agra, last season's successful tenor, resided at the French Opera House, will preside over its destinies during the season 1913-14, being now the lessee and manager of the house.

The Lafayette, formerly the Shubert, now controlled by K. and E., will be devoted to vaudeville, playing in 10 and 20 cents admission prices. The Orpheum will continue as heretofore, its prices of 25, 50, and 75 cents. This combination seems to have come about by reason of Al. Pantano's invasion of this territory with 10, 20, and 30 cents vaudeville at the Greenwall.

J. M. QUINLAN.

CHATTANOOGA

The Bijou Theater opened the season of 1913-1914 with Al. G. Field's *Minstrels* Sept. 4. First-class attractions will be presented at the Bijou this season.

J. A. LAWRENCE.

DENVER

The "Shubert" Does Not Suit the Shuberts.—  
Stocks Close Strong.

Labour Day saw the final performance of the season at Lakeside. The play was *Paid in Full*. Sheldon has Maude Pealy been seen to such fine advantage as in the role of Mrs. Brooks. Mr. Durkin was a lovable, virile Smith. The business early in the season was not as good as had been hoped but when Miss Pealy came to the head of her organization in August, large houses prevailed, and demonstrated the fact that this pretty little lady is much admired in her home town.

Heisen Ware came from New York in response to a long distance telephone call to take the leading role in *The Woman for the Last Week at Elitch's Gardens*. On the opening night, Aug. 31, Crystal Hearn, who was on her way to New York, telephoned to Miss Ware from Omaha, and the message was repeated from the stage to the audience, adding quite a bit of realism. The play was admirably acted, and the entire strength of the co. displayed. Miss Ware is fine in the exacting part of "the woman." Mr. Lewis S. Stone, who had charge of the staging this week, as Director Morris has departed, played Congressman Standish with his customary finesse.

The Taber will resume its regular season after a summer of vaudeville and pictures on Sept. 7. The play is launched by local interests, and is *The Only Law*, with Mr. Ben Johnson as star. The cast will include players who have been all summer at the Gardens—Lynn Pratt, Cecil Magnus, Ralph Morgan and wife, Jean Shepler, and Grace Arnold.

John Mason appeared at the Broadway Aug. 25-30 in *As a Man Thinks*. Moving pictures of James K. Hackett in *Soda and of Most Lyons* are occupying this house for several weeks.

The Orpheum Sept. 1-7 had a strong bill. Mr. Frank Keenan and excellent co. headline the bill. Theodore Bendix and his Symphony Orchestra are also given top place.

The Shubert Theater is declared finished, but it has been announced that the Shuberts decline to accept it. Mr. Thomas Lee, manager of the Gardens and Lewis S. Stone, leading man the Summer, have made a joint offer to take the house for a winter stock, but the rental asked is too high for their consideration.

GRANVILLE FOSBES STUBBS.

SPOKANE

Spokane Theater to Take Over Bookings of  
Fire-Destroyed Auditorium

Sidney Rosenbaum and Daniel L. Weaver, of Spokane; Calvin Hallie, of Portland, Ore., president of the Northwestern Theatrical Association, and John Cort, of Seattle, general manager of the association, former lessees of the Auditorium Theater, recently destroyed by fire, announced after a conference that the coming season's theatrical and operatic attractions booked for the Auditorium, will be produced in the Spokane Theater, First Avenue and Post Street. The theater will be under the supervision of Charles W. York, who has managed the Auditorium for the last three years, and he will retain his Auditorium executive and stage staff. Until such time as the Spokane can be renovated and put in shape the Auditorium's bookings will be staged in the Auditorium Theater. The plays scheduled for this month are: *The Enchantress*, with Kitty Gordon holding the spotlight, Sept. 15 and 16, and *Everywoman* September 8-14. The fate of the Auditorium building has not been decided as yet.

F. R. Newman, at one time of the Spokane Theater, and L. D. Bruckard, known in Spokane for his theatrical and newspaper work, are now in Salt Lake managing the Colonial and Orpheum, respectively.

W. S. McCHAM.

SAN DIEGO

The Man and the Brute was the offering of the Lyceum Stock co. week of Aug. 25-31, showing Miss Gray, Mr. Kelly, and Mr. Layton to excellent advantage. The Leech Sept. 1-7.

The Spokane is given over to pictures this week. Last week another war film, *The Battle of Gettysburg*, drew the crowds.

The Empress and Savor are presenting good vaudeville bills. Emma Carus being the headline at the latter house. The week ending Aug. 31. The Princess and Majestic are showing pictures and vaudeville to fair houses.

Gustav Frohman and wife, of New York, were visitors in San Diego last week. While here a Mission play was read by Mrs. Frohman to Managers Dodge and Hayward, and a few invited guests. It is said to be Mr. Frohman's intention to either build a Mission theater here and have the play produced in 1915; or to produce it in the Spreckles Theater.

MARIE DE BRAU CHAPMAN.

DAYTON

Norman Hackett opened his season Aug. 17 at Dayton, Ohio, in his successful O. Henry play, *A Double Deceiver*. He likewise dedicated the new Lyceum Theater in that city, and was the first attraction to play Dayton since the flood.

Mr. Hackett's co. this year includes Ilka-Marie Diehl, J. Maurice Sullivan, Burton Robbins, Blanche, Seymour, Anna Berger, Price, Alice Morton, Edw. Bunker, Carl A. Reed, Andrew Streng and Howell Hudson.

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**Midnight Girl** (Adolf Philipp): N.Y.C. Sept. 1—Indef.  
**Montgomery and Stone**, and **Blaise Jans** (Charles Dillingham): N.Y.C. Sept. 1—Indef.  
**Matt and Joe** (Samuels): N.Y.C. Sept. 1—Indef.  
**O. B. M. Garland**: Reading, Pa., 10, Potlatch 11, Phoenixville 12, N. J., 13, 14, Burlington 17, West Chester, Pa., 18, Columbia 19, Annapolis, Md., 20, Frederick 22, Hanover, Pa., 23, Carlisle 24, Matt and Joe in Panama (Co. D): N.Y.C. Sept. 1—Indef.  
**Pauline**: N.Y.C. 10, Kingston 11, Hudson 12, Schenectady 13, Troy 14, Amsterdam 15, Johnstown 17, Little Falls 18, Berkner 19, Oneida 20, Utica 22, Oswego 24.  
**NEWLY WEDD** and **Their Baby**: St. John, N. B., Can., 8-10, Fredericton 11, Ellsworth 12, Bangor, Me., 13, Bar Harbor 14, Belfast 15, Newburgh 16, Waterville 18, Brunswick 19, Bath 20, Berlin, N. B., 22, Newport, N. B., Can., 23, Sherbrooke 24.  
**OLYMPIC** (Franklin): Newark, N. J., May 30—Indef.  
**PASSING** (Show of 1912 Messrs. Shubert): Milwaukee 7-13, Toledo 13.  
**Passing Show of 1912** (Messrs. Shubert): N.Y.C. June 24—Indef.  
**Prince of Tonight**: Paxton, Ill., 10, Bloomington 11, Danville 12, Chicago 13, N.Y.C. 14-15.  
**Princess Musical Comedy** (Robert and Getchell): Des Moines Aug. 24—Indef.  
**Purple Heart** (Joseph M. Gaiter): Philadelphia 12-13.  
**RED KISS** (John G. Fisher): Olney Falls, N. Y., 10, Troy 11, Rochester 12, 13, Syracuse 15, 16, Oswego 17, Fulton 18, Geneva 19, Amsterdam 20, Schenectady 22, Albany 23, 24.  
**Robin Hood** (Daniel V. Arthur): N.Y.C. 8-15.  
**Rob Roy** (Daniel V. Arthur): N.Y.C. Sept. 1—Indef.  
**SEVEN KEYS TO HAPPINESS** (Coburn and Harris): N.Y.C. Sept. 1—Indef.  
**Sunny South** (J. C. Rockwell): Windsor, Vt., 10, Newport, N. H., 11, Claremont 12, Lebanon 13, Franklin 14, Bristol 15, Pittsfield 17, Derry 18, Wolfboro 19, Meredith 20, Ashland 22, Woodsville 23, Bradford, Vt., 24.  
**Sunshine Girls** (Charles Frohman): N.Y.C. 1-20, Boston 22-23, Oct. 18.  
**Tik Tok Man of Os** (Oliver Morosco): Indianapolis 8-13, Cin. 14-20, St. Louis 21-27.  
**Tivoli Comic Opera**: Prince May 21—Indef.  
**Travlin Emma** (Arthur Hammerstein): N.Y.C. 8-13.  
**Trip to Washington** (Harry Aksh): Chgo., Aug. 24—Indef.  
**WHEN Dreams Come True** (Philip Bartholomae): N.Y.C. Aug. 18—Indef.  
**Wizard of Wiseland**: Coldwater, Mich., 11.

**MINSTRELS**

**BIG CITY** (John Vogel's): Connellsville, Pa. 10.  
**DE BUN** Brothers: Naples, N. Y., 10, 11, Watkins 12, Penn Yan 13.  
**Dumont's** (Frank Dumont): Phila., Aug. 30—Indef.  
**FRIDAY'S** (G. Edward Oswald): Columbia, S. C., 10, Charlotte, N. C., 11, Winston-Salem 12, Danville, Va., 13, Lynchburg 15, Richmond 16, 17, Norfolk 18, 19, Durham, N. C., 20.  
**GEORGE** Evans's Honey Boy (Daniel Shea): Jackson, Mich., 10, Lima, O., 11, Youngstown 12, 13, Buffalo, N. Y., 15-20.

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 Barnes, Cora, Helen Beresford, Agnes Bruce, Miss Berstein, Octavia Brook, Mary Bennett, Hilda Berglund.  
 Carter, Anita S., Genevieve E. Caswell, Mae Oyle, Marjorie Cook, Josephine Clairmont, Marion Olver.  
 Evans, Madeline, Mrs. Chas. Evans.  
 Forest, Helen, Irma Flynn, Jeanne Farnes, Mrs. G. Faust, Guyer, Mrs. Chas. J. Garry.  
 Hall, Laura Nelson, Georgia Harvey, Jane Hood, Mrs. Donovan Hancock, Marie Howe, Olga Hayden.  
 Ivan, Rosalind.  
 Jackson, Jeanne.  
 Leslie, Beatrice, Anna Leon, Miss La Pierre, Mrs. Fred Lacher.  
 Morrison, Caroline, Mrs. Phila May Miller, Mrs. L. O. Miller, Mrs. J. Obenay Matthews, Mrs. Mortimer, Ada Meade, Jean Marquet, Marie MacDonald.  
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Pates, Gwendolyn Piers, Eunice Philbrook.  
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 Stuart, Jane, Hazel Sexton, Hermione Shone, Bea Steward, Alice Swartz, Louella Smith, K. Stanton.  
 Truesdale, Agnes, Gladys Thomas, Anna Thornton.  
 Voelker, Fredonia, Eva Vincent.  
 Wells, Loretta, Grace Washburn, Estelle Wilcott.

**REGISTERED LETTERS**

Mrs. P. G. Olney, Hope Maxwell.

**MEN**

Anderson, Paul, Frank H. Armstrong, Robt. Adams, Larry Anhalt.  
 Brown, Albert, Pete Baker, Geo. Beckus, Frank Boman, Croucher, W. F. F. E. Crumman, Frank Carrier, Walter H. Crosby.  
 Duncan, Augustine, Emile Dufrault.  
 Elmendorf, Wm. O.  
 Fedris, Jack.  
 Gennis, Gordon, Mark Gol-

**O'BRIEN'S**, Neil: St. Louis, 6-13.  
**PRIMROSE** and **Dochstader** (Earl Burrows): Detroit, Mich., 8-13, Flint 14, Ann Arbor 15, Adrian 16, Mansfield, O., 17, Sandusky 18, Toledo 19, 20, Harrisburg, Pa., 21.  
**RENIX** Brothers: Humboldt, Ia., 8-12, Windom, Minn., 14-15.

**BURLESQUE EASTERN WHEEL**

**AL REEVES'S** Beauty Show (Al Reeves): Montreal, 8-13, Albany, N. Y., 15-17, Worcester, Mass., 18-20, American Beauties (Dave Guaran): Minneapolis, 15-20.  
**BEAUTY**, Youth and Polly (William V. Jennings): Rochester, N. Y., 8-13, Syracuse 15-17, Utica 18-20.  
**Beauty Parade** (Ed. Schaefer): Bklyn., 8-20.  
**Behman Show** (Jack Singer): Milwaukee, 7-13, Chgo., 14-20.  
**Belles of Beauty Row** (Henry P. Dixon): Louisville, 7-13, Indianapolis, 14-20.  
**Ben Welch** (Joe Lieberman): Cin. 7-13, Louisville, 14-20.

**BURLESQUE PROGRESSIVE CIRCUIT**

**BLANCH** Baird's Big Show (Billy Dunn): St. Louis, 7-13, Kansas City 14-20.  
**CRUSON** Girls (Chas. Robinson): Utica, N. Y., 8-10, Schenectady 11-13, Pittsfield, Mass., 15-17, Holyoke 18-20.  
**DANDY** Girls (Chas. Robinson): Phila., 8-13, Scranton 15-20.  
**Dolly Dimple** Girls (Sutter and Leavitt): Chgo., 7-20.  
**FAY** Foster (Joe Guenzelmer): Cin. 7-13, Indianapolis, 14-20.  
**Follies of Pleasure** (Rube Bernstein): Buffalo, 8-13, Utica 15-17, Schenectady 18-20.  
**GIRLS** from the Follies (Harry Strouse): Indianapolis, 7-13, St. Louis, 14-20.  
**HIGH** Life Girls (Frank Calder): Cleveland, 8-13, Cin. 14-20.  
**Honey** Girls (Bernard and Zeiler): Boston, 8-13, Lawrence 15-20.  
**MAY** Howard's Girls of All Nations (J. D. Harrison): Toronto, 8-13, Buffalo, 15-20.  
**Mirth** Makers (Hatch and Beatty): Detroit, 7-13, Toronto, 15-20.  
**Minstrel** Messrs (Jean Bedini): Chgo., 1-13, Detroit, 15-20.  
**Monte Carlo** Girls (Tom Sullivan): Kansas City, 7-13.  
**Mail, Eve, Big Beauty Show** (Lois Talbot): Boston, 8-13, N.Y.C. 15-27.  
**PANAMA** Pansies (Max Armstrong): N.Y.C. 8-20.  
**Parisian Beauties** (Sim Williams): Lawrence, Mass., 11-13, Boston 15-20.  
**Progressive** Girls (Jack Reid): Chgo., 15-27.  
**RECTOR** Girls (Morris Weinstein): N.Y.C. 1-13, Phila., 15-20.  
**STARS** of Starnland (W. B. Reesley): Scranton, Pa., 8-13, Penn Circuit 15-20.  
**Sunshine** Girls (Wash. Martin): Pittsfield, Mass., 8-10, Holyoke 11-13, Boston 15-20.  
**TANGO** Girls (Chas. Taylor): Penn Circuit, 8-13, Cleveland, 15-20.

**MISCELLANEOUS**

**HOFFMAN**, Gertrude, Lady Richardson, and Polaire (Morris Gost): Allentown, Pa., 22.  
**Houston**, Magician: Nagasaki, Nippon, 1-30.  
**MAHOLINE**: Rochester, N. Y., 8-10, Balto., 15-20.  
**THURSTON** the Magician (Jack Jones): Newark, 8-13, Bklyn., 15-20, N.Y.C. 22-27.

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# VAUDEVILLE

Curtain Rises on the New Season—Ethel Levey's Triumphant Return and Fritzi Scheff's Successful Debut



MLLE. DAZIE, \* WHITE, N. Y.  
Now Appearing in Barrie's Whimsical "Pantaloen."

**ETHEL LEVEY** is difficult to describe. She speaks and sings with icy clear cut English diction, while her methods have the bizarre, chic quality of the Parisienne. Her personality grips. The sinuous grace of her hands is typically Continental. It has been said that the hands prove the genius of the player. Then Miss Levey is assuredly a genius, for her flashing hands are remarkably expressive in dramatic suggestion. Her songs are distinct creations, for Miss Levey is an artiste of resource, originality and broad training.

First Miss Levey gave "There's a Girl in Havana" as she sang it in London, Vienna, and Paris. One would hardly know the "gal," as the London version had it, when Miss Levey sang in different tongues. The last was a remarkable demonstration of the artiste's skill—for she seemed transformed into a French chanteuse. "How Do You Do, Miss Ragtime," Miss Levey's hit from Hullo, Ragtime, at the London Hippodrome, followed. It was a little gem of artistic vocal characterization, with a flash of darkey humor. Then came "My Sahara Belle," probably the most remarkable number of the repertoire. In Arabian garb, Miss Levey told, with liasome pantomime and song, of a desert lady of "midnight eyes" and other winning ways. It was picturesque and atmospheric. For the finale, Miss Levey sang a



HANS ROBERT,  
In "A Father by Express."

new song, "Good-Bye, Summer," a melody of originality and expression. Miss Levey made it a little masterpiece. The visiting star's gowns were dashing and handsome.

It is easy to understand why Ethel Levey has become the idol of London. She is unquestionably a splendid artiste—greater than any to be found in American vaudeville—in artistically swinging a song over the footlights.

The Courtney Sisters sang their way into a hit; T. Roy Barnes, assisted by Bessie Crawford, demonstrated his ability as a sure-fire comedian, and Herschel Hendler played the piano excellently. Francis McGinn presented Tom Barry's The Cop, built about the methods used by a police inspector to test a policeman's integrity. The familiar dictagraph reappears, but the sketch is novel in that the police officers are honest. The playlet has popular qualities. Mr. McGinn makes Officer O'Reilly a likeable and lifelike policeman, and Joseph Green gives good assistance.

The Cop arrests the interest, at least, and should have a fixed post on the "big time."

The temperamental Fritzi Scheff never looked younger or sang more charmingly than she did at her vaudeville debut behind the Palace Theater footlights last week. She was in fine voice—her trill was as delightful as ever—and her singing had a touch of her unbounded vivacity and magnetism. Miss Scheff's costume is itself a triumph. Her repertoire numbered the Musette-valse from La Boheme, "Could I Love But Thee," the Balletella from Pagliacci and, as an encore, "Kiss Me Again," from Mlle. Modiste. Eugene Bernstein makes an excellent accompanist.

To Minnie Dupree goes twofold praise. First, for her good judgment in securing such a little gem of playwriting as Alfred Sutro's The Man in Front, and, again, for her admirable acting.

The Man in Front is splendidly constructed—crisp of dialogue, vitally interesting, and human in its characterization. Sutro has taken the familiar domestic triangle: the husband, a biased dramatic critic, his wife, and his friend. Keen as is the theatrical writer, he has failed to discover the duplicity of his best friend at his own fireside. The bachelor comes to tell the wife that he is about to be married. The woman pleads with him, angry words are exchanged, the man revealing his inner caddishness as the wife is consumed with jealous anger. Then the husband returns unexpectedly from a postponed performance. The wife confesses everything to him. He is mad with rage and is about to order her from the house when she suddenly tells him that the whole thing is a joke to test his power of discriminating between the theatrical and the real. The critic is dazed by the new turn in the situation, but his belief returns unshaken. He takes his wife in his arms again and smiles as she whispers: "If he ever tells you he is going to marry that girl, you can believe all the rest of the story." So the critic suggests a toast to his friend's bachelorhood.

Miss Dupree is sincere and convincing as the wife, her moments of tense emotionalism always ringing true. Arthur Maitland and James Cooley divide honors as the husband and the friend.

The Man in Front has the "punch" of the unexpected.

Mae Melville and Robert Higgins were favorites at the Palace. Laddie Cliff, with songs of the English type and his lively dancing, was another hit of the bill. Clara Inge, after two weak songs, wins her audiences when she tells the kid story of the "bear that busted" and sings "Sailing Down the River." She clinches her popularity with the bald-headed members of the audience when she personally distributes little paper hats to them. After one glimpse of Miss Inge we can see nothing ahead of the hair tonic makers but bankruptcy.

Horace Goldin's magic act is prominent on the Palace bill. There are a lot of tricks performed in rapid succession, none over surprising or puzzling. The act includes a motion picture, where Goldin per-

forms his best feats of magic—aided by trick photography.

Mabel Berra unquestionably possesses one of the best voices in vaudeville. It is well placed and of delightful tonal quality, while Miss Berra uses it with excellent expression. Her enunciation, too, is most praise-worthy. The vocalist, seen at the Fifth Avenue last week, appears in several striking gowns. One of the best bits of her repertoire is the melody "Nobody Loves Me But My Daddy," while an imitation of Mlle. Tetrassini in an aria from Trovatore demonstrates her ability at vocal gymnastics.



FRANK SHERIDAN,  
At the Alhambra Next Week.

Henry E. Dixey's dramatic recitation, called a Mono-Drama-Vaudologue, in which the star deftly imitates players in vaudeville and the drama, has a finesse—a delicate, artistic touch, as well as distinction. With just one or two skillful strokes of characterization Mr. Dixey brings the familiar figures of the stage before our eyes, from the tenor, with an artificial arm, and the strong man to the villain and the song and dance artist. In stage presence and sterling skill Mr. Dixey is still the Adonis of our stage.

Lincoln Beachey, the daring aviator, followed with another sort of "ologue," termed an aerologue. Aided by moving pictures, Beachey tells of his experiences as birdman from the time of his first flight in a dirigible balloon in 1905. Beachey makes a clean-cut appearance in a tuxedo suit and his talk—modest sounding, interesting, and intimate—holds the interest. He didn't take any chances about "going up in the air" during his act, having a prompter handy in the wings.

The Union Square was crowded last week. Eddie Foy and the seven little Foyes were there. The act amounts to little, Eddie tries his voice on several songs and is mildly humorous, but the little Foyes carry the turn. Anyway, the Foy offering is vaudeville's national center of population.

FREDERICK JAMES SMITH.



BELLE BAKER,  
At the Bushwick, Brooklyn, This Week.



# GOSSIP OF THE TWO-A-DAY

**Fred Ward Discovers Singer—Keith's Washington Theater Opens Auspiciously—Ethel Levey Buys American Gowns**

BY WALTER J. KINGSLEY.

**T**HE big rain last week flooded John Pollock's luxurious offices in the Putnam Building, spoiling the life and plots of many vaudeville stars. John is now in doubt whether Eddie Foy works in one or full stage, and what props are needed for The Yellow Peril. After a long summer devoted to the collection of the precious data so vital to history, it was indeed a terrible blow to have the raw material of future volumes on vaudeville soaked in rain water. John is bearing up bravely, however, and is not skipping a cog on the big circuit which he serves so efficiently.

The tremendous business at the Palace proves that New York cares much for class. The opening bill was a landmark in supreme vaudeville.

Fred Ward, who discovered Belle Story, has another phenomenon in Cecelia Santon, a singer and musician who promises to be a vaudeville sensation. Miss Santon is young and blessed with abundant beauty, but it is at the piano she shines. As a piano player, experts class her with Tina Lerner, and as a singer she classes with Edna Luby. Fred has arranged an act for her with a striking novelty finish that will be talked about. Miss Santon opened at Plainfield last Monday and was immediately booked over the Keith time.

Maurice Levi and His Invisible Band are playing at Shea's, Toronto, this week and pleasing large audiences. Levi did so well abroad that he has offers to return this winter for an engagement at the Berlin Winter Garden. He likes America too well, however, to return to a continent that he dislikes intensely. Even success cannot reconcile the bandmaster to Europe. It looks like a big year for him in Keith vaudeville.

Eddie Foy and the Seven Little Foyes headline on the inaugural bill of Keith vaudeville at Keith's, Washington, this week. Willa Holt Wakefield, Melville and Higgins, and Willard Simms and company are also on the bill. The new Keith's had a splendid opening Monday, the elite of Washington attending. Official Washington was well represented, and, taking it all in all, it was about the biggest Keith first-night on record. For a time the magnificent theater will be billed as Keith's (formerly Chase's). The pick of the headliners will be seen in Washington this winter. E. F. Albee will give the new Keith's his personal supervision.

Joe Raymond is booking acts. His offices are in the Columbia Theater Building, and he has nine acts working on big and small time. He has just booked Mason, Wilbur and Jordan and Thurber and Thurber to open at the Hansa Theater, Hamburg, and the Winter Garden, Berlin, respectively.

Ethel Groves is the name of a new sourette who has been stopping the show at the Jefferson. As a result of her try-out half the agents in town have been trying to sign her. She sings rage, turkey trot, and whistles. She is true to her discoverer, Joe Raymond, who is booking her.

Cecil Lean is proving himself a twenty-four-karat headliner. At the Grand Opera House, Pittsburgh, last week he more than held his own with Clifton Crawford, who shared headline honors. Lean is assisted in his act by Cleo Mayfield and James Billings. He presents songs and travesties. The words and music of the six numbers are all by Lean himself, who, it will be remembered, is the author of a successful musical comedy. Lean's personality, bubbling over with mirth and magnetism, has a great deal to do with his remarkable success in vaudeville. The two-a-day audiences like plenty of "pep," and that Lean has in generous measure. As a proof of his dramatic gift Lean recites "The Shooting of Dangerous Dan McGraw," and gets away with it better than any one who has yet sought to put this Yukon drama in verse over the footlights.

Billy B. Van denies that he is the richest actor in the business, but admits that he is richer than Joe Murphy, Francis Wilson, or William Gillette. At the Alhambra this week Van is presenting a new version of Props, with six people. The flock of chickens that he formerly carried with the act have been shooed back to the farm at Van Harbor. Billy is contemplating the establishment of a home for old stage door-men next to his country place. He likes them so well that he wants to grow old with a bunch of them who have retired.

Maurice Raphael, of the Keith publicity staff, is again the press agent of the Harlem Opera House, where he enjoys a popularity with the matinee crowds that only William J. Kelly ever exceeded. Harry Swift will remain as manager. Under his direction last season the house made much money. Keith vaudeville will be the Sunday bill.

Bud Burke, the veteran stage-manager of the Colonial, goes to the Park Theater in a similar capacity. He will open with the "Evangeline" engagement.

The Hanlon Brothers are heading the bill at the London Coliseum in their Haunted Hotel act. Between performances they are busy preparing two new comedy acts in their own workshops, which they have opened in London under the direction of their father, the veteran George Hanlon. Max Hart's London agents are handling the Hanlon acts, which are among the most successful ever sent abroad.

Last week's programme at the Colonial was dubbed "That Freeport Bill" by the professionals, who knew that the majority of the artists have their homes at that Long Island resort.

Barnes and Crawford are now devoting all their time to the rehearsals of The Red Canary, under the direction of C. B. Dillingham. Roy Barnes will be greatly missed in vaudeville. This act was one of the absolutely sure fire laugh-getters that the booking men delight in putting on the bill. They are certain to stop the show in musical comedy if given half a chance.



EUROPEAN LINE-UP OF THE KEITH AND ORPHEUM CIRCUITS. Leo Massee, Erich Wellheim, Clifford Fischer, Charles Barnhaupt, and W. L. Passpart. Who Will Form the Groundwork of the Greatest Foreign Booking Representation Ever Assembled.

The Courtney Sisters are planning a dip into dramatic work when they tire of the two-a-day.

Ethel Levey is taking back to London for use in Hullo, Ragtime, the green and yellow Henri Bendel costumes which made such a hit at the Colonial last week. It is unusual for an artist playing London to buy gowns in New York, but these are wonderful confections.

## CHICAGO VAUDEVILLE

By E. E. MURKIN.

Alice Lloyd will head a road show. Sara Birchall is the author of A Busy Afternoon, a new act. L. F. Allard, Chicago vaudeville magnate, visited Canadian cities recently. Kathryn Miley has been booked for the Pantages circuit. She is under the direction of Murray Blee. The Cromwells are heading a road show now playing the Thielens-Allard circuit in the Middle West. Becker and Adams are having a very successful tour of the Pantages circuit, which carries them to the Pacific Coast. John Ellis and company in The Power of Office, headlined the bills on the Jones, Linick and Schaefer time with success. Menlo E. Moore's Aladdin's Lamp, a new

vaudeville production, opened at the Orpheum Theater at Gary, Ind., Sept. 4. Halton Powell's tabloid, The Runaways, opened at the Majestic Theater at Port Huron, Mich. Minnie Palmer's latest vaudeville novelty is called The Society Sextette. It was very well liked at Jones, Linick and Schaefer's Colonial Theater in Chicago. The shows being seen on the Pantages circuit this season are being liberally patronized. Cities to join this circuit recently are Ogden, Salt Lake City in Utah, Kansas City, Mo., and Omaha, Neb. Harry Fern, who is scoring the success of his professional career in A Trip to Washington, at the La Salle Theater in Chicago, was interviewed at length by O. L. Hall on the subject of "old times." Fern dwelt upon the popularity of the team of Lawlor and Thornton twenty years ago, how they were a bigger feature in those days than either McIntyre and Heath or Weber and Fields, and commented upon the fact that Charles Lawlor and daughters were at the Majestic last week and James Thornton at the Palace Music Hall, both doing bits of the act so popular twenty years ago.

## CURRENT BILLS

Palace.—Fritz Schaff, Horace Goldin and company, Victor Moore and Emma Littlefields. The Foundry, Joe Jackson, Bowers, Walters and Crocker, Six American Dancers, Cameron and O'Connor, Mathilda and Mirilla. Colonial.—Nora Bayes, Edward Abelin and company, Billy Gould and Belle Ashlyn, Rae Eleanor Ball, Hunting and Francis, Three Keatons, Lynch and Keller, the Stanleys. Fifth Avenue.—Beauty Is Skin Deep, Edwin Arden and company, Augusta Glose, Ward Brothers, Doc O'Neil, William Morrow and Donna Harris, Martinetti and Sylvester, Meritt and Douglas, De Lisle's Manikins, Dolin Brothers. Alhambra.—Gus Edwards's Song Revue, Francis McGinn and company, Josephine Dunfee, Charles Howard and Joseph Battelle, Paul Kleist, Pougham Team, Work and Play, Cooper and Robinson, the Chamberlains. Bronx.—Jack Norworth, Valerio Borgaro and company, Mrs. Gene Hughes and company, Brice and Gonne, Eva Shirley, Stanley Trio, Reimer and Gores, Emily Sisters, Nick's Skating Girls. Union Square.—Eva Fay, Jack Wilson, Edmund Hayes, Florentine Singers, McCormack and Wallace, Francoli Troupe, Stori, Goletti and Lafett, Grace D'Arno, Lee Harrison. Victoria.—Mrs. Evelyn Nesbit Thaw, Herman Timberg, Bert Levy, Armand Brothers, Elida Morris, Charles Ahern Troupe, McMahon, Diamond and Clemens, Julia Curtis, Brown and Williams, The Phalans, Pappino.

## GABY DESLYS'S LONDON SEASON

Gaby Deslys opened her London engagement at the Palace on Sept. 1 in a musical comedietta, A la Carte, turned a story of two cafes and a street. The piece was written by Dion Calthrop and the music by Herman Pink. It is in three scenes, and Miss Deslys is supported by Harry Pilcer, Lewis Sydney, and Robert Minister.

## HATTIE BURKS ILL IN CALGARY

Hattie Burks, of Lorraine and Burks, was taken ill last week in Calgary and removed to a hospital. Lorraine filled the engagement with a single turn.

S. Miller Kent has a new crook playlet, The Real Q, which was well received in Rochester last week. Mr. Kent appears as a gentleman thief with a penchant for physicians' instruments. He is supported by Joseph Greene and James E. Park.



"THE GIRL FROM MILWAUKEE." Gould and Marsden, N. Y. Soon to Be Seen in New York Under Will Lykens's Management.



Milwaukee and Cameron: Maj.  
 an, Cecil: Keith's, Providence.  
 ap Year Girls: Franklin,  
 Chap., 8-10, Colonial, Cham-  
 11-14, Gaiety, Kankakee, Ill.,  
 15-17, Gaiety, Springfield, 18-  
 11.  
 and Perris: Orph., Harris-  
 bourg, Pa., 15-20.  
 Groha, Fear: Orph., Des  
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 Syracuse, 15-20.  
 Roy and Harvey: National,  
 Boston, 15-20, Keith's, Low-  
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 Roy, Yelma and Raseo:  
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 Roy, Wilson and Tom:  
 Keith's, Washington, D. C.,  
 22-27.  
 Ray Sisters: Keith's, In-  
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 s, Killers: Orph., Norfolk,  
 Va., 15-20.  
 s, Yost: Orph., Oakland,  
 15-20.  
 s, Maurice, and Band:  
 Shea's, Toronto, Illin., Cleve-  
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 s and McCarty: Maj.,  
 Orph., 15-20.  
 s and Norton: Empress,  
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 s, Parisienne: Orph., 'Fris-  
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 s and Whitehouse: Maj.,  
 Orph., 15-20.  
 s: Palace, Cham.  
 s, Temple, Hamilton, Can.  
 s and Bud: Dochstad's,  
 Wilmington, Del., 22-27.  
 s, Elaine and Burke: Orph.,  
 Spokane, Orph., Seattle, 15-  
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 G., 15-20, Pol's, Hartford,  
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 s in Suburbs: Orph., Oma-  
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 s and De Monno: Orph.,  
 South, Orph., Winnipeg, 15-  
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 s and Keller: Colonial, 8-  
 10, Ben: Victoria, 15-20.  
 s and Yocco: Orph., Oma-  
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 s, OK and Orth: Sherman  
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# SINGERS AND TAKE

The public performance of "FIREFLY," operetta by RU...hibited. Offenders will be p...to cabaret singers.

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## MISS LA RUE SCORES IN LONDON

Grace La Rue scored solidly at her recent appearance in London. The British reviewers were especially pleased with Miss La Rue, the London Stage saying: "Grace La Rue, a clever and charming American musical comedy artist made a first appearance in England at the Palace on Monday evening, and met with an enthusiastic reception from a large audience. She has a delightfully fresh and breezy style, wedded to a soprano voice of rich tonic quality and wide range of expression." The Stage concludes by saying that Miss La Rue "should prove continually and consistently successful on this side of the Atlantic."

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## MADISON'S MONOLOGUE SCORES

Mark Woolley, of the former team Field and Woolley, reports success up-State with a new German monologue written for him by James Madison. The same author has also completed new acts for William Bence Rooney and Harding, Joe Welch, and Bobby Stone.

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## FRANK KEENAN SCORING

Frank Keenan, who is scoring over the Orpheum time, comes to the Palace on Oct. 20 in his strong playlet, Vindication.

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## STEGER IN NEW PLAYLET

Julius Steger will bring his new playlet The Warning, into New York for a hearing on Oct. 20, when the sketch will appear at the Union Square Theater.

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## VAUDEVILLE NOTES

Lillian Mortimer has been spending the Summer as the guest of Miss Halcyon Bennett, motoring and riding through northern Michigan. Miss Mortimer will begin her season in vaudeville on Sept. 19.

Homer Lind will make an extensive vaudeville tour in the Opera Singer and will not appear in his four-act comedy drama, A Man of Yesterday, until the new year.

Kada Clark and Dale Devereaux will soon finish their Coast bookings and, after a two weeks' rest at Long Beach, Cal., will start east in their new act, Song-Stories and A Bit of Ragtime. Their old act, A Bit of Musical Comedy, served them successfully for two years.

John Blegger, who is interested in theaters in Sioux City and Sioux Falls, is reported to be connected with the Colontia Theater company, soon to build a \$125,000 vaudeville house in Sioux Falls. The theater will be modeled after the new Empress in Chicago and will be ready for the season of 1914.

Foy King Nelson, the cartoonist wife of Battling Nelson, made her appearance at the Empress (Pantages) Theater in Portland recently. Portland is the young woman's home city, and she was well received.

Minnie C. D. Hickey, twenty-nine years old, of Stamford, Conn., who was in vaudeville with her sister under the name of the Standish Sisters, died in London from appendicitis.

Julie Power, long associated with Grace George and other stars under William A. Brady's management, is the featured support of Edwards Davis in his poetic

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| Ya. 15-30.                      | Fla. 15-30.             |
| 3. 22-27.                       | 22-27.                  |
| Weston and Keith. Maryland.     | Wilson and Hamilton. C. |
| Balto., 15-30.                  | Wilson, Grace           |
| Weston. Hassel: Orph., Sioux    | Jurston, D. C.          |
| City.                           | Wilson, Jack.           |
| Weston. Wm. Co.: Orph.,         | 22-27.                  |
| Utica. N. Y., Keith's. Boston.  | Wiltons: Mat.           |
| 15-30.                          | Wincey and P.           |
| Wheeler. Burt. Co.: Keith's.    | N. Y., 15-30.           |
| Cint., Keith's. Louisville. 15- | burg. Pa. 3             |
| 30. Grand, Pittsburgh. 22-27.   | Wingold and             |
| Whitehead, Joe: Grand, Pitts-   | Trisco. Orp.            |
| burgh. 22-27.                   | 20.                     |
| Will and Kemp: Orph., Utica.    | Wirth. May. C.          |
| N. Y., Maryland, Balto., 15-    | idence. M. I.           |
| 30. Orph., Norfolk. Va., 22-    | 15-30.                  |
| 27.                             |                         |
| Williams and Wilfus: Keith's.   | Wood and Wm.            |
| Providence. R. I., Bushwick.    | trial, Domin.           |
| B'ham., 15-30. Bronx. 22-27.    | 20. Temple.             |
| Wilson. Doris. Co.: Forerline.  | Wood, Britt.            |
| Atlanta. Orph., Jacksonville.   | ton, D. C.              |

**G. SCHIRMER, (Inc.)**  
Music Publishers

Providence, R. I., Boscawen, 20, Temple,  
B'klyn, 15-30, Bronx, 22-27. Wood, Britt;  
Willard, Doris, Co.; Foraythe, ton, D. C.,  
Atlanta, Orph., Jacksonville,

It isn't often that the news of a manager's ability and courtesy travels around the world, but the fame of Elmer Rogers, manager of Keith's "Model House," Union Square, has already reached England. The London *Stage* publishes this tribute from America: "If ever a manager deserved a medal for vaudeville endeavors, it is Elmer Rogers, the manager of Keith's Union Square. Early and late Elmer is on the job. I question whether there is a house in America with less friction in the running, where every employee takes such a pleasure in his work, and where every artist who appears (even at a cut in salary) enjoys playing more than they do at the Square."

Orph., Memphis.  
Wilson: Tempe.  
Keith's, Wash-  
22-27.  
Os.: Alhambra.  
Chgo.  
Orph.: Orph., Utica.  
Orph., Harris-  
burgh.  
Strizher: Orph.,  
Oakland, 15-  
Keith's Prov.  
Keith's, Phila.  
Orph.: Orph., Mon-  
Ottawa, 15-  
Hamilton, 22-27.  
Orph., Wash-  
Maryland, Balto.  
15-20, Keith's, Phila., 22-27.  
Woodward's, Doss: Columbia,  
St. Louis.  
Wor.: Play: Alhambra,  
Victoria, 15-20.  
Newark, N. J., 22-27.  
Wynn, S. D., Orph., San-  
Francisco, 15-20.  
Y. L. E. HOMER, Grant: Orph.,  
Duluth.  
Youlin, Alma: Orph., Los An-  
geles, 15-20.  
Yvette: Orph., Memphis, Orph.,  
New Orleans, 15-20.  
EARL, Leo, Three: Keith's,  
Washington, D. C., Keith's,  
Baltimore, 15-20.  
Ezaloon and Desmond: Hudson,  
Union Hill, N. J.  
Kelsay, Proctor's, Newark, N. J.,  
15-20.  
Zimmerman, Willie: Victoria  
8-13.





JACK NORWORTH.  
Appearing in a New Single Turn.

### DETROIT SEES NEW ACT

Florence May Smith Makes Her First Vaudeville Appearance in Dainty New Vocal Offering

Florence May Smith made her first vaudeville appearance in a new singing act in Detroit on Monday. The offering is of the distinctive and dainty type and will undoubtedly be seen shortly in the East.

Miss Smith, a delightful singer and possessing a charming personality, is well known on the musical stage. One of her greatest successes was scored in the revival of *San Toy* with James T. Powers. Miss Smith was highly praised by metropolitan critics for her captivating playing of the little-rola. She won a hit as Ko-Ko-Mo, the Eskimo maiden, in *The Top o' the World*, and will be remembered in *The Isle of Song* and in *Bessie McCoy's* role in *The Three Twins*. Last summer she was the star of the musical comedy company at Peak's Island, Maine, where she was an unusual favorite.

### C. M. BLANCHARD'S NEW OFFERINGS

Three new acts, produced by C. M. Blanchard, are having their first public presentations. *The Man from the North*, written by C. H. O'Donnell, had its premiere at Proctor's Theater in Newark last week. Edwin Arden is the star. Another playlet by Mr. O'Donnell, called *Lis*, opened in Newark this week and is scheduled for the Fifth Avenue Theater next week. The sketch is presented by Fredericka Simons and company. Mr. O'Donnell's third playlet, *Flashlight Cragin*, in which the author is himself the star, opened at the Dominion in Montreal this week. Sampel and Reilly, "the fashion plate entertainers," begin their season under Mr. Blanchard's direction at the Alhambra on Sept. 22.

### HANS ROBERT BREAKS IN ACT

Hans Robert is breaking in his new dramatic playlet by Edgar Allan Woolf in *Yonkers* this week. Mr. Woolf has selected *A Father by Express* as the title of the sketch. Marion Murry and little Pauline Curley are appearing with Mr. Robert.

### STONE AND KALISZ SCORE

Amelia Stone and Armond Kalisz scored at their first appearances last week in Norfolk, according to reports. Stone and Kalisz are offering Edgar Allan Woolf's new operetta, *Mon Desir*. On Monday they were accorded ten curtain calls.

### BRYAN AND SUMNER BOOKED SOLID

Etta Bryan and Roy Sumner have been booked solid by E. S. Keller in Edgar Allan Woolf's *The College Proposition*, described as a comedy dramatic act with a surprise finish. Mr. Sumner has just closed a successful nineteen weeks' engagement with *Poll's Stock* in Scranton. The two opened their season at the Orpheum in Harrisburg on Monday.

### FAY COURTNEY WINS SONG CONTEST

Fay Courtney won the recent song contest at the Hotel Rudolph in Atlantic City with "Apple Blossom Time in Normandy," just now one of the most popular melodies in vaudeville. Miss Courtney is using the song in the act in which she appears with her sister Florence. The sisters were a hit at the Colonial last week.

### "BINGVILLE CABARET" OPENS

Gus Edwards's new act, *The Bingville Cabaret*, opened the season at Union Hill last week. The cast numbers Percy Chapman, Kitty Henry, Hazel Dunham, and Gene Ford.

### ELEANOR LAWSON IN "THE TRAP"

Eleanor Lawson inaugurated her season under Jesse L. Lasky's direction in *The Trap* last week in Albany. *The Trap* is a comedy-melodrama written by Miss Lawson herself.

### LASKY'S "THE SPRING GIRL"

Jesse L. Lasky will make his second production of the season, *The Spring Girl*, out of town on Monday, and will bring the musical farce-comedy into New York shortly. *The Spring Girl* is the work of Cecil De Mille and Robert Hood Bower.

The piece has an elaborate scenic setting and a cast of twelve, including Allan Brooks, last seen in *Cheer Up*; Wilfred Berwick, and Lily Dean Hart.

The Red Heads opened last week at the Orpheum in Harrisburg, and, according to reports, is a bigger hit than the well-known Lasky production, *The Trained Nurses*.

Mr. Lasky will follow *The Spring Girl* with *Clownland*, a singing and dancing offering on the order of *The Pianoheads*. *Clownland* will have its premiere in Utica in two weeks.

### "THE GIRL FROM MILWAUKEE"

"*The Girl from Milwaukee*," who made her first appearance in vaudeville at Chase's Theater in Washington, Sept. 8, under the management of W. L. Lykens, is a well-known Milwaukee society girl, with a voice that is both exceptional in quality as well as development. She is highly educated in music and her success, wherever she has sung, has been characterized as "sensational." The lady is already booked for London and the English provinces next season. After that she will tour Germany and France, in the tongues of which countries she is equally facile.

### MISS HUNT IN "THE SINGING COUNTESS"

Ida Brooks Hunt will open at the Maryland Theater in Baltimore on Monday in Edgar Allan Woolf's new operetta, *The Singing Countess*. Miss Hunt will be supported by George Pauliney, Henry Vincent, and Alice Hutchings. Miss Hutchings was a favorite vaudeville star in the days of Watson and Hutchings.

### EDWARDS'S NEWEST SONG REVUE

Gus Edwards's Song Revue opened at the Orpheum in Brooklyn last week. The revue is playing the Alhambra this week, with the Bushwick, Palace, Bronx, Union Square, and the Victoria to follow. The revue includes impersonations of Conroy and Le Maire, Frank Tinney, Jessie Collins, Joseph Santley, and Al. Jolson.

### OVERMAN OPENS AT UNION HILL

Lynn Overman will begin his season under Charles Lovenberg's direction at Union Hill on Sept. 15. Mr. Overman will appear in a new Edgar Allan Woolf playlet, *Now What Are You Doing in My Room?* Mr. Overman will be supported by Edna Payne.

### GERTRUDE LAWRENCE INJURED

Gertrude Lawrence, who was severely injured about four weeks ago by breaking her kneecap while vacationing on Staten Island, is showing recovery at the Polyclinic Hospital on West Fifth Street. The bookings of the Eddie Redway and Gertrude Lawrence act have in consequence been canceled and will be filled later in the year upon Miss Lawrence's complete recovery.

### BOOKING BRADY PRODUCTIONS

The Pat Casey Agency, through the efforts of William L. Lykens, will handle all the vaudeville productions of William A. Brady.

Mr. Brady's first offering, *The Lady from Oklahoma*, a condensed version of Elizabeth Jordan's drama of the same name, presented last season at the Forty-eighth Street Theater, is at the Fifth Avenue this week.

### MISS WAKEFIELD LEAVING TWO-A-DAY

This will be Willa Holt Wakefield's last season in vaudeville. Beginning September, 1914, she plans to appear in the legitimate theaters at special matinees in her story-songs.

### THE PAT CASEY BULLETIN

The Pat Casey Agency is issuing a neat and interesting weekly publication, the *Bulletin*. E. K. Nadel, manager of the producing department, is the managing editor of the snappy little weekly.

### ETHEL LEVEY POSTPONES SAILING

Ethel Levey left the Colonial bill last week, following the serious accident to her daughter Gertrude. Adele Ritchie filled the vacancy on Friday and Saturday. Miss Levey was due to sail yesterday, reopening at the London Hippodrome next Monday. The accident forced her to postpone her return.

W. C. Weeden, formerly with *The Merry Widow*; George Lydecker, of *The Prince of Pilsen*, and Henry Coote, late with *The Chocolate Soldier*, are entering vaudeville in a singing act.

Amelia Bingham begins her vaudeville season at the Colonial next week in *Big Moments from Great Plays*. Miss Bingham has been playing a Summer stock engagement in Detroit.

Following her recent hit at Proctor's Twenty-third and Fifty-eighth Street theaters, Marie Elise, "the Thanhouster Kid," will devote a greater part of the coming season to vaudeville. The little girl is a favorite with motion picture fans.

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### VAUDEVILLE NOTES

Fred Zobedie is to tour the West. Lee Harrison begins his vaudeville season at the Union Square next week.

Lambert and Ball are booked solid over the Orpheum time until June 1.

Corse Payton will continue this season in vaudeville.

Hines and Fenton are doing nicely on the Sullivan and Considine circuit.

Lissie Goode has signed with Joe Hart's successful act, *Louie's Christmas*.

David Bispham's vaudeville bookings are being handled by Alf T. Wilton.

Sophie Tucker is booked for thirty-four weeks in the East.

Truly Shattuck is back from Europe and will soon be seen in vaudeville.

Edouard Jose has a new playlet, *The Derelict*, by James Horan.

Herbert Brooks, the magician, is appearing successfully in Scotland.

Helena Frederick is appearing in England in a new sketch, *The Audition*.

Ines and Reba Kaufman have been playing the *Villa des Fleurs, Aix-les-Bains*.

Edgar Atchison-Ely is in his third successful season in Billy's Tombstones.

Roberts, Hayes and Roberts are touring the Sullivan and Considine circuit in their skit, *On the Road*.

Nina Marling, a vaudeville artist whose home is in Seattle, is ill with typhoid fever in a Marshalltown, Ia., hospital.

Roshanara, the Hindoo dancer, soon to appear at the Palace Theater, is at present playing in Scotland.

Mary Hampton is playing the Northwest in her sketch, *Who Was He?* by Roland West.

Bradley Martin and Edith Fabiani have been booked for thirty-six consecutive weeks by Weber and Evans.

Hill and Whitaker, now touring Australia, return to America in March. On March 8 they open at St. Paul for a tour of the Orpheum circuit.

Dan Quinlan and Vic Richards are appearing in England in their skit, *The Quack Doctor*.

Walter Percival, who recently tried out a dramatic act in New York, may soon reappear in a single turn.

Billy Arlington, the burlesque comedian who recently tried vaudeville, is in London and will soon appear in the revue, *Are You There?*

Minni Amato and the pantomime, *The Apple of Paris*, are to tour the Pantages time, opening at Edmonton, Can., on Nov. 17.

Fox and Dolly are booked solid over the Orpheum circuit. New Yorkers will not see the delightful team until they play the Palace on March 16.

Ed Gray, "the tall tale teller," opened on the Western Vaudeville Managers' Association time at Davenport, Ia., on Sept. 1. He is booked up to March.

The James P. Lee Comedy company recently closed a successful season of ten weeks at Lincoln Park, Mass., and will open in Chicago on Sept. 21 for a Winter season on Interstate time. The company is booked solid up to May 31, 1914.

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## PLAYS

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## VAUDEVILLE AUTHOR

Wanted to write your act, under the strongest possible guarantee. Acts to order; also written around your own ideas. Satisfaction guaranteed or money refunded. Write me about your play. Song lyrics to suit any act. Write me. Do it now.  
N. J. SUEKWHIST, Huntington, Mass.

Bena Parker, who, since her appearance in American vaudeville, has appeared with success in London and Berlin, is now playing with George Grossmith in England in a musical skit.



Gould and Marsden, N. Y.  
MAY MILLOY,  
in "Beauty Is Skin Deep."



# MOTION PICTURES

## COMMENT AND SUGGESTION

**N**O doubt many followers of motion pictures have noticed the tendency, particularly in independent releases, to give the chief character in the story the name of the player interpreting it. Of course, this is done only in the instance of favorite

saying we will give this actor a part under his own name, for really he is not capable of being anybody else.

...

Perhaps he isn't. Maybe the verdict after a hearing will credit a reputation to a pair of broad shoulders and a winning smile, or if an actress be on trial the jury may find motive for public acclaim, in a trim figure, a pretty face and kittenish mannerisms. Possibly these favorites with "strong" personalities use their same little bundles of tricks without much variation and the public is content to watch them on exhibition. No doubt there is some truth in this, not a great deal, but enough to account for the exploitation of popular players under their own names in weak stories dependent upon the support of a star. We have one company in mind that time and again uses the name of its most prominent actress in the chief roles of half-reel farces, which have nothing to recommend them beyond the player in question. Such methods may appear to succeed temporarily, but not for long and the reason is obvious. In the first place spectators want a story; in the second place they want it well presented. Efforts to make the tail wag the dog have a way of failing.

...

**U**NDER the title, "The Giant's Drama," there appeared in the Boston Transcript a criticism of motion pictures that must hold the attention even of those who remain unconvinced by the argument of the author signing himself "R. B." We gather from a reading of the article that the writer feels there might be some hope for pictures if the figures were not at times so enlarged upon the screen. He writes: "The vital weakness of the medium as a possible rival of the established stage lies, one may fairly diagnose, in the fact that even these silly little plays cannot be projected unless the features and movements of the players are thus grossly exaggerated; and, as the actors naturally overact in order to make their pantomime as effective as possible, the further enlargement carries facial expression to an absurdity. Humanity vanishes." This argument is novel and we are inclined to point to its novelty as an indication of unsoundness. Of the hundreds of thousands of people who enjoy photoplays, probably a very small number have ever given a moment's thought to the varying size of the figures on the screen. Theoretically pictures may be abnormal and unreal, but audiences find them lifelike and that, after all, is the important requisite. If R. B. visited motion picture theaters more frequently he might find cause for revising his statement that "humanity vanishes."

**P**OOOR Philip Bartholomae! A motion picture trade paper containing an announcement about "the waning glory of the stage," never heard of him and worse yet, we read: "In response to inquiries it is difficult to find anyone who ever heard of the author,



MARGUERITE RISSER, *Watts, N. Y.*  
Ingenu with Pathe-Freres.

actors, or more frequently actresses, and as yet the number of companies to adopt the custom is not great. But the habit appears to be spreading to keep pace with the increasing stress that some producers place upon the personal element in photoplays. We have no fault to find with a publicity that opens the way for a player to win a following. Announcing a cast on the screen is no more than just to the actors who take part in the production and every real photoplay fan welcomes the opportunity for identification. So-and-so plays such-and-such a part and if he plays it well the spectator is glad to know his name and will feel an interest in the next picture that includes him. The supposition is, however, that he is an actor interpreting various characters to which his physical and mental attributes lend themselves. He is not a celebrity being photographed in all moods and costumes.

...

Suppose for the moment that John Brown is a renowned film actor and the central character in the photoplay he contributes to is called John Brown. Supposing, too, that he has a genuine part to make convincing and that to get the best out of the story it is necessary to lead the audience to forget that the likenesses of actors are being thrown on the screen. Is it not true that the name chosen in such a case places a considerable handicap on the production? When the very nature of a photoplay demands a treatment of fiction that will give it a semblance of reality, the audience is reminded before the film is run and by every sub-title carrying the name, that John Brown is nobody but John Brown after all, though he may be dressed in another man's clothes. It is almost like condemning without a hearing, by



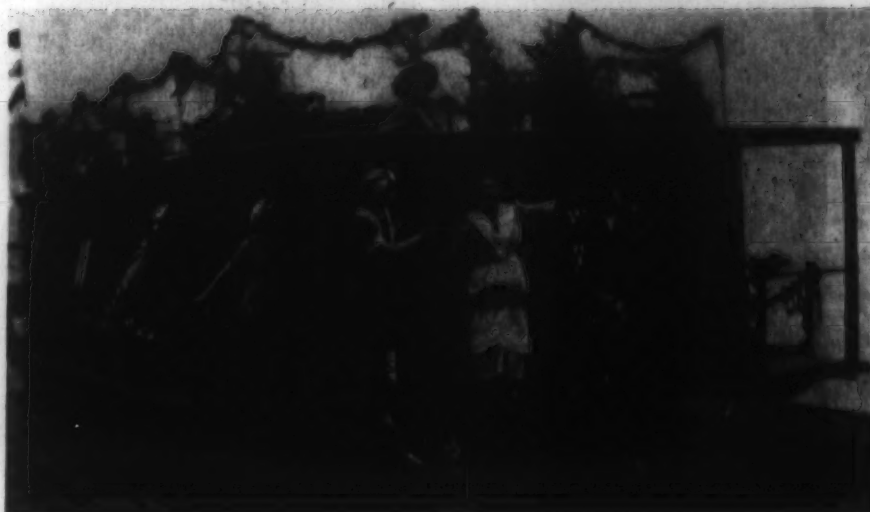
MYRTLE GONZALEZ,  
Of Western Vitagraph Company.

Philip Bartholomae." Have we missed the point? Is this a bubbling bit of conscious humor too subtly delicate for us to grasp, or is it an unpremeditated contribution of the week's best laugh? But really, it makes little difference; for whatever the mental processes behind it, the laugh is there and having been given a merry moment we are under obligations. We would like to repay in kind by offering the writer tickets for Over Night, or Little Miss Brown the next time a stock company performs either of these farces. Our serious friend might be moved to laughter himself, and how like a Sherlock Holmes he would feel when he discovered the name of Philip Bartholomae on the programme. We picture him hurriedly leaving the theater after the first act that he may telephone editorial headquarters: "Stop the search. I've discovered Bartholomae." Then comes an incredulous reply: "No! Really! You don't mean it? How clever—very clever." But when the writer leaves the 'phone to be back in time for the second act he is wondering whether he was very clever, or very narrow and consequently harmful to the interests he aimed to serve when he wrote: "It is probable also that the art of writing photoplays has encroached considerably upon Mr. Bartholomae's field and that he finds himself confronted with the alternative of becoming either a photoplaywright, or crying 'wolf' to call attention to the decadence of his ebbing vocation."

THE FILM MAN.

### MARY PICKFORD RECOVERING

Mary Pickford is recovering from a serious attack of appendicitis at the Polyclinic Hospital, New York, where for a time her condition was considered critical.



ON THE HOUSEBOAT "ARKADY."  
This Craft, Owned by Ashley Miller and Ethel Browning, is in Pelham Bay.



## SCREEN CLUB TO MOVE

Four-Story Building on Forty-seventh Street is Leased—Officers Nominated

Within the next few weeks the Screen Club will be moved from its present quarters to the four-story building at 185 West Forty-seventh Street, for which a three-year lease has been signed by John Bunny as acting president of the club and Joseph W. Farnham as corresponding secretary. The rapidly increasing membership of the club necessitated larger accommodations.

The arrangement in the new club house will allow for a grill room to occupy the entire first floor. It will be equipped with mission furniture. Plenty of space has been allowed for an excellent kitchen, and it is planned to transform the back yard into a summer garden where meals may be served during the hot weather.

On the second floor will be found a lounging room and parlor, a writing room and library, and in the rear a buffet lunch. A large assembly room, in which billiard and pool tables will be placed, is to occupy the third floor, whereas the top floor will be devoted to rooms for the club's officers and a large room to be used for games. In every respect the fittings of the new club are to be luxurious.

The nominating committee of the Screen Club last week nominated candidates to be voted on at the annual election, Oct. 6. The slate reads: For president, King Baggot; for first vice-president, Joseph W. Farnham; for second vice-president, James Kirkwood; for third vice-president, Telford Johnston; for recording secretary, George D. Proctor; for corresponding secretary, J. H. Gerhardt; for treasurer, C. A. Willet; for members of the board of governors, for a two-year term, Julie Burnstein, Arthur Leslie, Paul Seardon, and Leo Delaney.

## GETS CANADIAN FRANCHISE

Ernest Shipman has secured the Canadian franchise from Warner's Features, Inc., for three-reel Canadian releases on Warner's regular programme.

The Canadian studios will be portable, and will have transient locations all the way from the Grand Banks off Newfoundland, and from Evangeline's Land in Nova Scotia, to the last frontier of Alaska. Living reproductions of the characters made famous by Sir Gilbert Parker and Drummond, the Canadian poet, with historic backgrounds in picturesque Quebec and the lower provinces, will be regular features. The lumberjacks of the backwoods will have their turn, and the Northwestern mounted police will figure conspicuously in a series of Law and Outlaw stories. The first release will be entitled *The Hero of the Long Boo*.

## FOR RELEASE TO-DAY

In the Bishop's Carriage, the famous story published by the Bobbe-Merrill Company, upon which a popular play has been based, will be released to-day by the Famous Players Film Company. The film version of this subject represents Mary Pickford in the role of Bianca, who with Fale as stage director plays many strange parts until she eventually adopts a role that leads to love and happiness. The play is a drama of the underworld that approaches tragedy and ends in romance. For release on Sept. 20 the Famous Players have announced *Chelien 7750*, the first of the pictures in which Henry E. Dixey and Laura Sawyer appear.

## INCORPORATED FOR \$50,000

With a capital of \$50,000, the Feature Picture Theater Company of America was last week incorporated with the Secretary of State at Albany. The object of the company, as stated in the papers, is "to produce and book plays, moving pictures, vaudeville sketches, and other attractions." The directors are: Samuel W. Tannenbaum, Sarah Cassel, and Mary F. McCormick. Offices have been opened at 185 Broadway, New York city.

## TWO STATE CONVENTIONS

Arrangements have been made by the officers of the Motion Picture Exhibitors' League for an Indiana State convention at the Severn Hotel, Indianapolis, Sept. 30 and Oct. 1. Vacancies caused by the withdrawal of a number of the officers at the National convention will be filled at that time.

The Illinois State convention will be at the Jefferson Hotel, Peoria, Sept. 23 and 24. Klem Karr is in charge of arrangements. It is said that an itemised account of every dollar received and expended will be given by the treasurer.

## SELL THEIR OWN PICTURES

In future all productions of the Helen Gardner Picture Players will be sold by themselves and not by the Charles L. Fuller Distributing Company. This applies to all that have been produced, as well as to future productions. The Helen Gardner Picture Players, may be addressed at 473 Fulton Street, Brooklyn, N. Y.

## "THE FOURTH ESTATE"

The Fourth Estate is soon to be put into moving pictures by the Vitaphone-Liebler Feature Film Company. No play of newspaper life ever rang so true or proved so popular as did this strong play by Joseph Medill Patterson and Harriet Ford. It is admirably adapted to pictorial representation.



SCENE FROM "FORTUNE'S TURN," VITAPHONE.

## STATE RIGHTS PURCHASES

Dr. Nicholson and the Blue Diamond, the first release of the Film Releases of America, being exploited and sold by the Exclusive Supply Corporation, has been sold in the following territories:

Golden Gate Film Exchange, California, Arizona, and Nevada; Exhibitors' F. F. Company, Ohio and Michigan; Welland Film Company, western Pennsylvania and West Virginia; Consolidated Feature Film Company, Canada; Famous Players' Film Company, New England; Northwestern Feature Film Company, Oregon, Washington, and Idaho; Electric Theater Supply Company, eastern Pennsylvania and southern New Jersey; Exclusive Features Company, Greater New York city and northern New Jersey; General Feature Film Company, northern Illinois.

## "DAUGHTER OF PAN" NEXT

Following the production of *A Princess of Bagdad*, the spectacular Arabian Nights story which will shortly be released, the Helen Gardner Picture Players have in preparation *The Daughter of Pan*, the subject of which is mythological and admits of much elaboration. It will run some 3,500 feet.

Following this a series of feature pictures will be produced ranging from 6,000 to 8,000 feet, the subjects selected being of a classic or romantic character such as will admit of treatment on the most liberal scale.

Skilled artists and a large force of workmen are kept constantly employed in preparing for these productions, as all scenery, properties and costumes used are made at the studio, the greatest care being exercised to insure correctness in the smallest details.

## REID MAKES THAW PICTURE

Hal Reid, playwright, returned to New York last week from Sherbrooke with a film showing Harry Thaw during his Canadian experiences. Mr. Reid, who represents the Canadian-American Film Company, ex-

plained that another company had offered Thaw \$90,000 for the moving picture privileges, but Thaw gave them to Reid because he liked the author's play, *A Millionaire's Revenge*, the plot of which was based on the killing of Stanford White.

The picture, to be given public exhibitions this week, shows Thaw in his cell, entering and leaving court, eating dinner, and talking to his lawyers and newspaper reporters.

## HOPP SIGNS CONTRACT

Joseph Hopp, during a few days' stay in New York, in which he completed arrangements for the sale of his exchange interests in Chicago, signed a contract with the Exclusive Supply Corporation for the handling of the Exclusive programme in his territory. Joseph H. Miles, general manager, and Harry R. Raver, secretary and treasurer, acted for the Exclusive.

The General Feature Film Company, with offices at No. 112 North La Salle Street, Chicago, is the name of the new company.

## BOY SCOUTS IN FILM

A seven-reel, motion-picture play called *The Making of a Scout* was shown privately last week. The pictures were taken at Glen Cove by the Wedepiet Motion Picture Company, and not only show the activities and camp life of Boy Scouts, but depict an interesting story in which a boy of the slums and the indolent son of a wealthy man become manly boys through association with Boy Scouts. The pictures will be shown throughout the country in the interest of the Boy Scout movement.

## CENSORSHIP FAILS

The attempt at a municipal censorship in North Yakima, Wash., has failed, although an effort will be made to draft a new ordinance specifying what is permissible and what is objectionable. The board of censors found that they could not keep pace with the number of films being shown.



"SEEDS OF WEALTH," LUBIN FILM.

## TO TEACH SAFETY

Motion Pictures May Be Used to Guard Lives of School Children

Coroner Hoffman, of Chicago, proposes to teach "Safety First" in the public schools by means of a series of moving pictures. With this end in view, he has conferred with the Board of Education, who evinced the greatest interest in his plan and accepted it at once, as eminently practicable.

One of the first features advanced was the proposition of the Chicago Railway Company to furnish moving picture films of all sorts of street scenes, to be shown for an hour a week in every school in Chicago, the railway company proposing to furnish the films, the projecting machine, the operator, and the lecturer.

The coroner, in speaking to this topic, declared that the films furnished by the street car people would not be made up simply of street car accidents, but of the general movement along the line of the streets, indicating dangers and how to avoid them. In addition to the films from the street car company, he expects to get the co-operation of the automobile clubs, the Chicago Association of Commerce, the City Council, and various civic organizations. This reform movement is a distinct tribute to the value of moving pictures as an instructive medium.

## ITALA FILMS DELAYED

The Mexican troubles have been the cause of much annoying delay in the non-arrival of a large consignment of Itala features, aggregating 40,000 feet in length.

An error at the New York pier, on July 24, caused this shipment to be reconsigned to Vera Cruz. Effort was made by Michael Moran, of the Judson Freight Forwarding Company, to have them transferred to a north-bound vessel in a port en route, but without success.

When the shipment reached Vera Cruz, the Judson agents there found themselves unable to return the shipment, as the Mexican government, not exactly friendly at the present time, interfered.

Moran was then compelled to make a hasty trip to Washington, where power was brought to bear upon the Mexican authorities through the Department of State. Word was then dispatched from Mexico City giving leave to the port officers at Vera Cruz to allow the straying films to be sent back to New York.

## FILMS OF FAR NORTH

George Fraser, a newspaper writer, who accompanied James E. Cornwall, president of the Northern Transportation Company; Emerson Hough, novelist; G. E. Miller, scientist and explorer of Milwaukee, and A. Lupetrie, moving-picture photographer for the Esanay Company, on a trip of more than 4,300 miles over wild rivers and trails in the far North, returned to Edmonton, Alta., last week, from Fort McPherson, a trading post well inside the Arctic circle, the journey occupying forty-eight days.

Other members of the party continued the trip to Dawson by the Porcupine River route, and will return by way of Vancouver. Though traveling for weeks in practically unexplored country in quest of pictures and literary material, not a single accident marred the pleasure of the trip, and none of the men was sick or indisposed.

"Lupetrie secured some wonderful pictures in the North," Fraser said; "and at Fort Good Hope and Fort McPherson he worked day and night, as at this time of the year it is always daylight there. The best pictures were taken by the midnight sun. The Indians and natives assisted in every way, and, as a result, he made a permanent record of practically everything typical of the North country, of which little is known by the outside world."

## JEFFERSON AS BOB ACRES

William Winter Jefferson has been secured by the Kinemacolor Company to play his father's famous role of Bob Acres in *The Rivals*. Most of the scenes for the production have been taken on the beautiful estate of E. M. Smathers, at Larchmont, where the house and gardens are of the real old English style. The play is being staged by Theodore Marston, and Mr. Jefferson is surrounded by an excellent acting company, including Lorraine Frost, late leading lady with William H. Crane; George Staley, Dallas Anderson, and other legitimate players.

## COMMERCIAL CO. FILMS

The Commercial Motion Picture Company has completed a 1,000-foot film of the Middletown Fair, which is to be run in connection with pictures of Middletown, N. Y., taken for use in the Alhambra Theater, of that place. Among other recent accomplishments of the company was the taking of a series of pictures of the "fire lady," Mrs. Christopher. Some of the scenes show fire drills in several large factories, and others include Mrs. Christopher demonstrating the use of different fire apparatus. This film will be released as an educational subject.

## CONTRACT FOR RAMO FILMS

After a careful study of the film market, the Directors Film Corporation, manufacturers of Ramo films, last week signed a contract with the Exclusive Film Corporation to sell Ramo features through that concern.



## JUVENILE COMPANY

Only Children Will Take Part in Film Proposed in Los Angeles

Los Angeles is to have the first juvenile moving picture company in the world composed solely of children.

This company will have from fifty to seventy-five members, none of them exceeding fifteen years of age, and they will alternate in putting on fairy plays, classic comedies and standard dramas. Their first work will be a series of the old fairy tales, including Jack and Jill, Little Miss Muffet, Babes in the Woods, and Alice in Wonderland.

This new organization will be known as the Scovell Juvenile Motion Picture Company, and it is being organized by Mr. and Mrs. Benjamin Scovell, who are joining forces with the Western Cinematograph Company, manufacturers of motion pictures. The Scovells will handle the producing end of the work exclusively.

The children used in the making of the pictures will be recruited from the dancing and dramatic classes of the Scovells. As both Mr. and Mrs. Scovell have large classes of talented children, it will be an easy matter to have a company of from fifty to seventy-five youngsters always on hand.

The Scovells will write their own scenarios, and they are busy upon four which will be given production as soon as the new company is established.

## LONDON FILM SITUATION

A telegram was received by Ernest Shipman from Hobart Bosworth relating to the Jack London stories, reading as follows:

"If any buyer or agent doubts the validity of my contract, let him wire Jack London, Glen Ellen, California, for confirmation over Jack London's own signature. Seal Wolf nearly done and ready by Oct. 1. Expect to auction for State rights."

In reply to the above wire, Warner's Features telegraphed Jack London for confirmation, receiving the following reply:

"Bosworth, Inc. has all moving picture rights on my writings. When you receive Horkheimer copy of contract, please note first four films must be completed on stipulated date. Not even the first film was completed. Horkheimer has legally thrown, tied and branded himself."

## KING BAGGOT RETURNING

King Baggot, who headed the Universal Film Company, which made Ivanhoe and other features in England, sailed for his native heath on Saturday last after a stay of more than three months in the British Isles and France. He will be succeeded in the leading roles by William Shay, who sailed on the *Imperator* on Aug. 30. Mr. Baggot is due to arrive in New York the latter part of this week.

## SEEKING CANADIAN ATMOSPHERE

The Kalem Company is established at Quebec City, preparing to make a 5,000-foot film of the Wolfe-Montcalm battle on the Plains of Abraham, which established British supremacy in Canada.

D. C. Fairweather, of the Vitagraph Company, recently visited St. John, N. B., and stated that his company might establish a studio there, using the famed scenery of the St. John and Kennebec rivers for their photoplays.

## BLACHE ON VACATION

Herbert Blache, president of the Exclusive Supply Corporation, and identified with his wife in the Solax Company, and also the head of the newly projected Blache American Features, is taking a well-earned vacation in the Pocono Mountains.

Presumed to be an aftermath of an accident some months ago, in which Mr. Blache was severely burned while directing a picture, he has had considerable trouble with a poisoned arm. It is with the purpose of getting into good trim for the active fall campaign that he has gone away to seek recuperation.

While he is absent he will write several scenarios for forthcoming features, and whip *A Fight for Millions* and *The Prisoner in the Harem* into shape on paper.

## IRENE HUNT PLAYED PART

Irene Hunt appeared in the *Reliance* film called *Success*, and not Rosemary Theby, as stated in a review in last week's issue of *The Mirror*.

## WITH THE FILM MEN

Abe Warner, general manager of the Warner's Features, Inc., will shortly leave on a business trip to the Pacific Coast, visiting Montreal, Toronto, Winnipeg and other cities en route to his ultimate destination. It is Mr. Warner's intention to acquaint himself with conditions as regards the installation of the Warner programme.

Giuseppe M. Zappa succeeds Ed. Barry as manager of the Ambrosio-American Company and the Rameo Film Company. Mr. Barry sailing Saturday to take charge of the foreign offices of the Warner's Features, Inc., in London.

So many members of The Screen Club are now across the herring pond, that it wouldn't require many more to establish an English adjunct. The number includes Harold Shaw, Charles J. Brabin, Albert Blinkhorn, Herbert Brenon, Marc McDermott, Joe Brandt, "Doc" Willat, William Shay, George Edward Hall and on Saturday Ed. Barry will sail to become a member of the English colony.

## BIG GAME PICTURES

Hunt pictures and dramatic stories of an exceptional nature are promised by Arthur J. Aylesworth, who is heading an expedition into the far north and at present is in the Mackenzie Basin. The Canadian Government and game wardens of Western States have fortified Aylesworth with documentary permission to depict the life, habits, and method of killing of the big game of North America, now rapidly becoming extinct. One specimen of each animal may be secured.

Offices for the exploiting of the pictures secured have been opened in the World's Tower Building, 110 West Fortieth Street, with Ernest Shipman, who is interested in the enterprise, in charge of the business affairs.

## QUEEN VICTORIA FILMS

The life of the late Queen Victoria in moving pictures is now in preparation by one of the leading firms in the cinematograph business in England. After five months of preliminary work in studying historical authorities, Barker and Company

has been with the Mecca Branch of the Universal.

## AT LAKE HOPATCONG

Madame Blache, president of the Solax Company, and a company of fifty people, together with property men and numerous assistants and an equipment of three wagon loads of properties and scenery, left for Lake Hopatcong last week, where numerous scenes in the forthcoming Solax feature entitled *Hogues of Paris*, will be staged. The transfer of the company and equipment to this famous lake resort means an expense of more than \$2,000.

A feature of the work will be the erection of army pontoon bridges and the use of a castle at the present time owned by the Russell Sage Estate. Included in the company are Vinnie Burns, Claire Whitney, Mrs. Truesdale, Joseph Levering, Frankie Fraunholz, Wallace Scott, James Johnson, and James O'Neill.

## FIRST AMERICAN GAUMONT

The Gaumont Company, whose imported films have become popular with American

## STUDIO GOSSIP

TOM MIX, the all-around champion cowboy, a very active and important personage with the Selig Stock company stationed at Prescott, Ariz., now has under way a new Western play that promises to eclipse all predecessors in the matter of sensational dare-devil feats with "critters and shootin' irons." The skilled and fearless Mix is famed for everything but sentiment. He declares he has no use for it.

CHRIS LANE, head of the scenario department at the Selig plant, has just completed a picturization of *The Royal Box*, a play from the pen of the late Charles Coghlan, in which that distinguished actor appeared several years prior to his death. Mr. Lane has devised over a hundred scenes for this work, and the leading part will be taken by Gertrude Coghlan, the daughter of the dramatist.

"BABY HELEN," of the *Flying A* Company, has been doing some exceedingly clever work in pictures of late. Although only a child of three and one-half years, she is earnest in the portrayal of her parts and surprisingly free from self-consciousness.

VERSATILITY is Ben Wilson's middle name. One of his latest feats is the portrayal of five roles in Edison's two-reel drama, *The Awakening of a Man*. He has also been seen to advantage as Captain Bradford in the famous *Who Will Marry Mary?* series.

WILLIAM WEST does one of the finest bits of character work of his career in Caste, Edison's two-reel production of Robertson's famous comedy. The part of old Eccles, the confirmed drunkard, is one of those characters which every actor hopes to play. West played it on the stage before he became a motion-picture actor, and his knowledge of the part, combined with his experience before the camera, made the success of his portrayal inevitable.

A FORTHCOMING picture from the Hollywood studio is *Life's Lesson*, by Richard Willis. It is being produced by J. Farrell Macdonald with infinite care and attention to detail. It is a problem story.

GERTRUDE SCOTT, of the Essanay Comedy Company, is spending a month's vacation at Atlantic City.

IRVING WARFIELD, who has become a regular member of the Essanay Company, will make her first appearance in a leading role in a film drama, in *Grist to the Mill*, a two-part feature to be released Sept. 12.

THE Essanay Ithaca Company returned to Chicago last week, and will remain there for five or six weeks. After completing their work in the main studio they will go South, probably to Jacksonville, for the winter. The company includes Francis X. Bushman, Beverly Bayna, Frank Dayton, William Bailey, Helen Dunbar, Juanita Dalmores, Otto Breslyn and Miss McElisaa.

V. A. POTEL, who has been identified in the past as Lank in the *Hank and Lank* series, has found it necessary to give up the idea that he ever was or could be a business man. As a matter of fact, nobody will regret this decision, for Potel in pictures is too good to be wasted on anything so humdrum as mere business.

BON ROSS, in charge of the stage direction at the Tom Evans's studios, tried to get fifteen Chinamen for Mr. Matthews recently. He was three days on the job, but finally had to give it up. The Chinese have great dignity and dislike appearing before the camera, unlike the Japanese, who readily take to it.

EUGENIE AND VICTORIA FORDE, of the Frontier Company, passed through Los Angeles on their way to Santa Paula, where the company will occupy the old Melles studios. The Frontier folks had a great send-off in New Mexico. The townspeople of Albuquerque offered to build them a studio if they would stay there.

WHILE producing the two-part drama, *The Clown's Daughter*, Edgar Lewis and a company of *Reliance* players spent several days with Sig. Sautelle's Circus, and all hands seem to have enjoyed the experience immensely. The circus performers were just as interested in acting before the camera as the *Reliance* actors were in being members of the Big Show. And as Mr. Lewis is an old hand at anything connected with the canvas and sawdust, some excellent results were obtained during the making of the picture.

BESSIE LEARN contributes a great big thrill to *Slander's Tongue* when she catches a baby from in front of a train. It is one of those scenes where the spectator literally holds his breath. The clever acting of the little heroine does much to increase the intensity of the situation.



"WOMEN," ESSANAY, RELEASED SEPT. 16.

are now ready to photograph scenes from the sixty-four years' reign of Queen Victoria at a cost of \$25,000.

Three actresses will appear as the Queen at different stages of her life. The incidents depicted will include the first council of her ministers a few hours after her accession, her coronation, her reception of the explorer, David Livingstone, and the marriage of the Prince of Wales, afterward King Edward VII. Then come pictures representing her audiences with the Duke of Wellington, Lord Melbourne, Gladstone, Disraeli, and John Bright. Other scenes show her opening Parliament and quietly driving in the Highlands and elsewhere.

## SHIFT AMONG OFFICIALS

In order to carry out their idea of marketing a feature programme the middle of September, Warner's Features, Inc., have secured the very best men to be obtained for the various positions of responsibility.

Samuel Grant, formerly in charge of the Gordon theaters throughout the New England States, and for the past six months general manager of the Warner's Exchange in Boston, has been made district manager for the territory east of Chicago. He is succeeded in Boston by H. F. Campbell, who recently resigned from the Boston office of the Universal. D. J. Chatkin, who until recently was in charge of the Universal office at Toledo, O., becomes manager of Warner's Buffalo office. Joseph Klein, brother of Arthur Klein, the theatrical agent, has gone to Atlanta, Ga., to assume the duties of manager of that office.

Jack J. Gilroy has been succeeded in the New York rental office by Jacques Spiegel, whose experience in the film business dates back to the days of the old Hudson Film Exchange. At one time during his business career, Mr. Spiegel was associated with the Kessel and Bauman exchanges, and recently

audiences, has made its first picture in this country, for release Sept. 15. The production was staged in California and will be called *The Faithful Servitor*.

## MORAL FILM TO SHOW VICE

A New York moving picture company, said to be backed by John D. Rockefeller, Jr., and the National Commission for the Suppression of Vice, has sent a company of actors to New Orleans, La., to provide pictures illustrating the social pitfalls in the "red light" or restricted district of New Orleans, the notorious "Storyville."

Samuel H. London, a New York writer of the scenarios, is with the troupe. He is directing the production, and within a month, under the auspices of the commission, he will begin to show the pictures in New York. The first exhibition will be at Columbia University. Other universities in the East will get the show before it is sent out on a tour of the country.

The scenes will start with the introduction of a department store girl in New York to a young man who is agent for a "vice trust." Her career from New York to New Orleans will be depicted.

## BEECROFT WITH GENERAL FILM

Chester Beecroft, who has won an enviable reputation as an energetic advertiser, has been engaged as advertising and publicity manager for the General Film Company, to begin his new duties immediately.

## ANOTHER FILM THEATER

E. C. Horn's Sons have completed plans for the *Recesses* of the southeast corner of 170th Street and St. Nicholas Avenue, New York, where a modern fireproof photoplay theater, with stores, will be erected. Work will be started immediately. The property is owned by Sonn Brothers.



## FEATURE FILMS ON THE MARKET

## MRS. FISKE AS TESS

Famous Players Score Great Success with Film Version of Hardy's Drama

Before the Famous Players' production of *Tess of the D'Urbervilles* was given a special showing at the Lyceum Theater on Sept. 2, there were admirers of Mrs. Fiske who believed her histrionic power could not be transferred to the screen without a serious loss of vitality. They argued, and with a show of reason, that her method of expression was not suited to pictures, that the absence of her voice would be an insurmountable handicap, and that, in short, those who witnessed Mrs. Fiske in the film version of Thomas Hardy's drama would get but a faint reflection of Mrs. Fiske in the flesh.

To these skeptics the first unfolding of the tragedy in five reels of film was a revelation, and even to others who expected more it was a glorious surprise. When the picture had been run at the Lyceum Theater the only differences of opinion evidenced were as to whether it was the greatest film drama ever produced in America, or only one of the greatest, which, after all, is a matter of individual choice. Certainly it is an exceedingly fine work of art in substance and treatment. If Director J. Searle Dawley never directed another picture this would be sufficient to stamp him as a master of photoplay arrangement. The story is told with unflinching clearness, no detail of settings or costuming has been slighted, and the acting of minor characters as well as principals always is acceptable.

The beautiful country scenes that give a background for the major part of the production were found in New England, and wonderfully well they blend with the story. Better projection than was supplied at the Lyceum Theater will appreciably increase their effectiveness. But it is not a film of beautiful scenery and a story cut to the pattern. From first to last the tragic story of *Tess* is made the dominant point of interest to which everything else is subservient. Each scene advances one step, just as it should, and the spectator's interest is made to grow keener as misfortunes pile one upon the other.

A knowledge of the stage production is not necessary for a full understanding of the happenings on the screen; in fact, the book has been followed rather than the drama, save in a few scenes, and these mainly in the closing reels. The film story opens with a depiction of the Durbeyfield family at the time they discover their relationship to the wealthy house of the D'Urbervilles. Tess sees Angel Clare for the first time at a Maypole dance, but fate does not permit them to meet; rather, it throws the girl into the arms of Alec D'Urberville.

She returns to her poor home and intemperate parents, disgraced. After her child has died she finds employment on a dairy farm and there meets Angel Clare. At this point the story becomes intensely interesting, largely because of the perfectly sincere and convincing acting of Mrs. Fiske in expressing the misery of the girl, who fights to overcome the impulses of her heart. These scenes are enough to prove that the exaggerations indulged in by so many motion picture players are unnecessary to gain effects. Before consenting to marry Angel, Tess writes a note telling of her past mistake, but the note is not read and the marriage is solemnized.

The confession, the startled anger of Angel, the dumb misery of Tess, and finally the flight of the young husband, are made tremendously stirring. Again Tess finds work and again she falls under the influence of Alec, who has become a drunkard and a brute. Angel returns, Tess kills Alec, and with her husband looks for shelter in the ruins of an old temple, where they remain until morning, when Tess surrenders herself, and the drama ends, as does the stage version.

It is a noteworthy fact that Mrs. Fiske at no time altered her method of acting because she was appearing before a camera. By means of sparingly used gestures that always carried conviction, and eloquent facial expressions, she found no difficulty in conveying her meaning to the audience. The less restrained method of Raymond Bond, as Angel Clare, was at times too sharply contrasted to the finished performance of Mrs. Fiske, but, all things considered, he was an excellent choice for the part.

Two admirable character sketches were provided by John Stepping as John Durbeyfield, and Mary Barker, who was killed in an accident recently, as Mrs. Durbeyfield. David Torrence made a sinister Alec Durbeyfield, and in the roles of the dairy owner and his wife, James Gordon and Maggie Weston contributed valuable sketches. Another player deserving of particular mention is Irma La Pier, who made much of the part of Marion, the dairy maid.

**The Sacrifice at the Spillway** (Kalem, Sept. 3).—This is a thrilling melodrama, and no mistake. Also it profits by the unusual settings of a canal, with its spillway and other attributes and canal boats going their peaceful way that in this instance becomes anything but peaceful. There are hand-to-hand fights in sufficient number to keep the spectator excited, there is suspense, and for a final climax the villain is shot by his former sweetheart, and tumbles over the spillway. The fine photography that generally marks Kalem productions is found here, the picture is well acted, and the story is sufficient for a two-reel melodrama. Curtis, the disaffected captain of a canal boat, tries to seduce his sweetheart, Martha, and attempts to make love to Sal, whose



HELEN GARDNER IN "A PRINCESS OF BAGDAD."

heart has been given to Bob. After a time Curtis is discovered. Bob is made captain of the boat, and his disgruntled enemy plans revenge. Two youngsters, who have been inspired to become detectives by a constant reading of dime novels, overhear the plot to dash the boat down the inclined plane and hurry for help. Curtis has his hand on the lever that is to raise the boat and mean death for Bob when Sal interferes. Soon the two men are struggling on the perilously narrow platform above the spillway, and it is here that Martha shoots the man who loves in order to save the more deserving Bob. Irene Boyle and Herbert Tracy contribute comedy to the film by amusing performances in the roles of the would-be detectives. Bob Walker makes a consistent character of Curtis, Mariam Cooper depicts an attractive girl, as Sal and Bob is very well played by Val Cleary.

**The Gail** (Vitaphone, Aug. 30).—A melodrama of revenge by Marguerite Berthel and Ralph Ince. The photoplays have shown us many methods of attaining revenge, but something of a new means appears in *The Gail*. The wronged husband becomes a hermit-ventriloquist, and returns, frightening the "other man," who believes him dead, with his power of "throwing" his voice. Then he strangles his enemy and falls dead across his body, the dying man having shot him in a vain effort to defend himself. Ed. and Lucille are happily married, but the success of Tom, Ed.'s boyhood friend and his wife's first sweetheart, breeds discontent. The girl begins to turn from her husband, who takes to drink, and loses his position. Then he goes away, leaving a farewell note, and changes into a train wreck. He exchanges papers with a victim, and disappears. Believing him dead, Lucille marries Tom, and is so cruelly treated that she dies. Meanwhile the husband, a hermit, hears a tale of her death. The subtitle says "the story has aroused a deeper hatred." Anyway, Ed., who in some way or other, has developed into a skillful ventriloquist, starts back to get revenge. At the same time he mails little notes to Tom, such as "2,000 miles away, but I'm coming," until he arrives with the thirteen-letter letter. The ultimate revenge—designed for its thrill—considered from the standpoint of melodrama, loses in value because it is reached by hackneyed means. The triangle, the husband who takes to drink, and the secret departure, with the note of farewell, are devoid of novelty. The story stretched the probabilities all through. It is hardly possible, for instance, that the body

in the train wreck would not have been carefully identified. However, the train wreck had its thrill, a locomotive and three coaches apparently plunging into another engine. The best acting moments were in the quiet early scenes. Here Edith Storey as the wife, M. K. Lincoln as the husband, and Gladden James as the friend do effective work. Main line is the director.

**The Water Rat** (Relic, Aug. 25).—The story treats of a social Raffles, who, diving from his mysterious riverside into the Hudson, swims up and down the river, breaking into and robbing the residences of his wealthy neighbors. He is a guest at a ball given by a banker at which Lord and Lady Montague are the guests of honor. During the course of the evening, the clasp on her ladyship's priceless diamond necklace breaks and falls to the floor. The banker's son takes it to the bank for safe-keeping till it can be repaired on the morrow. The Water Rat follows him, and sees into which vault it is deposited, knocks the young man senseless, takes his keys, enters the bank and steals the jewels. The banker's son is arrested and, while in prison, Raffles makes love to the former's fiancée. His advances are repulsed. The detective engaged to recover the necklace eventually traces the Water Rat and his pal in their stolen treasure den. Both make spectacular escapes, but the former, in diving from the balcony, strikes a submerged rock and fractures his skull. The scene is found, the innocent prisoner liberated, and the usual love scene follows. A melodrama written around and featuring the aquatic prowess of William Stowell, who plays the titular role. The unique idea it embodies thrills you throughout, making you forget it is a conventional crook story. Palmer Newman, as Lord Montague, is incessantly putting an overhand stroke on his mustache—with the exception of the time he is pondering in the river. The producer has scored no points in giving the piece a wonderfully picturesque setting, but errs in various instances while striving for his thriller effects. Adrienne Kroell gives a good performance as the banker's daughter. The picture is in two reels.

**The Power of Conscience** (Hemany, Aug. 22).—A young man is forbidden to call on his sweetheart by her father. His rival is turned down by the girl herself. The rival discovers a letter of the young man addressed to the girl, and requesting an appointment to see her. He forms a renit directing him to be at

the farmhouse that night. It happens that the former has just fired up a gun trap for catching thieves, so when the young man sees his rival that night he is shot and killed. The girl writes all she knows of the shooting to the dead man's brother, a minister, including her suspicion of the man who forced the letter. The minister at once comes to find the guilty person. The former, meanwhile, is tortured by his conscience. He continually fancies he sees the dead man before him, fixing him with an accusing finger. The minister is not long in perceiving the man's strange conduct. He delivers a lecture on the power of conscience, at which the man attends. Finally the guilty man is so tortured by his fancy that he blows himself up in the mine where he works. Before dying he confesses his guilt and is forgiven. This is an element of sympathy in well done in everything but conception and staging. It is not at all convincing; in fact, it is all very childish. The appearing and disappearing specter looks more like the slide of an illustrated song than anything else. Primarily, the guilt of the man is indirect; he suspects himself over trifles. The action of Frank Dayton as the guilty man is very good indeed, and the portrayal of Francis X. Bushman as the minister is thoroughly adequate in two reels.

**The Ward of the King** (Thanhouser, Aug. 20).—It is an historical fact that Indians were taken over to France and exhibited as curiosities during the early days of America, but we are inclined to doubt that they resembled those displayed in this picture. But there are enough virtues in the film—the court scenes, the escape of the king's ward, and the landing in America—to make it pleasing. The shipwreck scene could be well cut out, as it is not realistic in the least. The king attempts to force a distasteful marriage on his ward, who, with her lover, escapes, and takes boat to America. They are captured by Indians, and are about to be burned when a charm worn on the wrist of the girl is observed. This was given her by an Indian, whom she befriended in France, and its possession assures safety among the Indians. They are freed and become pioneers in the new country.

**Rebelle** (Imp. Sept. 8).—A drama of the French Revolution in three parts produced by the Imp Company under the direction of Herbert Brenson. Given the proper material there are few directors in the motion picture field to-day who can produce a more artistic feature than Mr. Brenson. He has made a splendid film here, lacking only in one particular to make it a classic, and that is efficient acting. He has been forced to resort to far too many studio settings in creating the French atmosphere and studio settings never ring true in a picture of this kind. William Shea in the title role acquits himself in a last splendid manner as an actor to the last time, indeed by the work he does here. Jane Fernaly, enacting the lead female part, gives a strong and intelligent interpretation. W. S. Weech and Frank Smith in other important roles are also good. Some of the photography is not the best, and more "suns" to fill out the crowd would not have been amiss. But these are really minor faults, and one will find himself engrossed in the story from beginning to end—the story which tells of the rise and fall of a revolutionary politician, of the scheming he does to gain power over a girl, the fiancée of his friend and his final downfall. The scenes in the council chamber and the drawing of the prisoners through the streets are as dramatic as one could desire.

**The Burning River** (Lubin, Aug. 21).—Coming as it does with political scandal rife in New York and other places, this two-reel feature play, dealing with the evil that befalls a man in any public position when he commits himself to political bossism, is undoubtedly favorably received by the public. There is a charming love story modifying the central theme that has been handled in a thorough and comprehensive manner, both by the author and the producer. In the death of the boss and the threatening results that follow, the picture has communicated an original situation that bids strong for engrossing interest. Peter Lane makes a capital mayor, the victim of the scheming politicians and Martin Faust, his son, is good. Bartley McCullum plays the boss, and his coming to the popular idea of what a boss should be. Ethel Clayton playing his daughter and the sweetheart of the mayor's son, gives a charming and intelligent interpretation. Mayor Weltman has taken his first false step and the guidance of the boss, but Sullivan, and on the road to be a further party to crooked deals the crowd threaten him with exposure. Weltman's son, in love with Sullivan's daughter, in trying to forestall such a calamity becomes the victim of circumstances, which result in his execution on the false conviction of murder. Through the clever detective work of his friend, a reporter on Sullivan's paper, he is cleared of guilt, marries the girl, and the reporter becomes managing editor on the paper that discharged him.

**The Iron Trail** (Bison, Aug. 19).—Indians infuriated by the killing of their people by railroad engines, declare war to drive the railroad men out of their territory. An Indian maid, who has been saved by the new foreman, warns the white men of their danger. They embark with their possessions on a box car and a flat car, and steam away. But the Indians follow, and wage fierce battle from both sides of the moving train. The cavalry come to the rescue from the neighboring fort, told by the Indian girl, who, in the conflict, falls before the locomotive, and is saved just in time by the foreman. Some very remarkable scenes are in this two-reel picture. If on no other grounds it may be recommended for the wonderful battle scenes, although there is plenty of animation and interest throughout. A Western picture that is well worth while.

**The Stolen Love** (Imp. Aug. 25).—A young fisherman is engaged to marry a sweet girl of his own village. His cousin visits him. This cousin takes advantage of every opportunity to make the girl love him. Eventually she yields. He returns to the city and forms a letter in her aunt's name that she may come to him without exciting the suspicion of her people. He marries her. The fisherman goes searching for her. He goes to his cousin for aid, and finds her there. Years later she and her little daughter are brutally deserted. She returns to her home in the old fishing village. The husband, a tramp, comes to the place. He becomes a tool of the fisherman's enemies and robs his nets. The little daughter overhears the plot to rob, and the mother, seeing the theft through a telescope, shoots, and unwittingly kills her husband. Thus she is free to marry her first love. A plot composed of two distinct stories, neither of them being inspired. The acting, particularly of Harold Shaw and Violet Messman, is well done, however, and photography is good. Only a fair offering. In two reels.



SCENE FROM "ROB ROY," THREE-REEL ECLAIR.



# REVIEWS OF LICENSED FILMS



**The Blind Basket Weaver** (Kalem, Aug. 25).—An occult, homecoming at a village, discovers a blind young basket weaver, who is about to be hanged. The latter is a cripple. He becomes interested in the case and, having promised to restore the youth's sight, gives Anna his card. Before he can perform the operation he is suddenly called to the city, to the great dismay of his patient and Dolly, Anna, fearing that should the basket weaver's sight be restored he will lose her deformity, and as a result lose his love, claims to have lost the doctor's card. After a struggle she masters her selfishness. Pretending to have found the lost card, she writes the surgeon and requests his services. On his return the operation is performed. The patient asks Anna to be at his side when the bandages are about to be removed. The crippled girl complies, but finds the ordeal too great for her. She brings Dolly into the operating room and places her hand into the convalescent's palm, then rushes from the house and suicides by throwing herself from the cliffs. The only suspense creating and dramatic moment of this tragedy is the crippled girl's fight with her conscience when her affection for the basket weaver prompts her to retain his love at the expense of his sight. At this juncture the story turns with excellent dramatic possibilities that seemed to have escaped the author, and which would have saved the production from resorting to the work-to-death curtain self-destruction. James Vincent as the blind basket weaver was sympathetically convincing. The creditable performance of Alice Hollister as Anna reflected her fine dramatic ability. Irene Boyle was inviting to the eye. The surgeon in the hands of Arthur Donaldson left nothing to be desired.

**The Hostage** (Pathéplay, Aug. 25).—Dr. Henry Clement, living in Algeria, goes hunting with his faithful servant, Ben Ahmed. They are captured by Bedouins, who hold Clement while they wait for a messenger to the fort with word that unless their chief, who is held prisoner there, is released within three days, they will kill him. Meanwhile Fatima, daughter of Omar, one of the tribesmen, is bitten by a snake. Clement saves her life. The three days pass without coming from the fort, the reason being that Ben Ahmed, thinking to aid his master, has killed the outgoing messenger. Omar and Fatima help him to escape. Safe home, Clement fears that father and daughter will be punished for aiding them, so he persuades the authorities to release the Chief on condition that the Chief will save Omar and the girl. He ends well. An excellent picture in most respects. The plot would have been more perfect had some further account been given of Ben Ahmed, the faithful servant; at present, the master's apparent lack of interest in his well-being, weakens his interest in Omar considerably by making it inconsistent. The scenes are taken on the actual spot. Direction and photography and most of the acting are of high quality. Unfortunately the actor playing Clement overdoes his part very much.

**The Adventures of a Watch** (Selig, Aug. 25).—A young man buys the watch for his father. She loses it. An old woman picks it up. Her husband takes it away from her and pawned it. A wealthy old gentleman who happens to be the banker's uncle, purchases it, and on his deathbed sends it to her. An exceedingly weak and ineffective piece of business. Apart from its ineffectiveness, it is only fairly well acted and photographed. A solid with the way on their honeymoon.

**They Were on Their Honeymoon** (Selig, Aug. 25).—A young bride and groom make a bet with the wedding guests that with a half-hour's start they will remain unfired for a week. The stakes are a set of furniture against a big dinner. They get away in a laundry wagon, and secure positions at a hotel as bellhop and chambermaid. The bride is the boy, and the groom the maid. After considerable business of buttoning up dresses for lady hotel guests, outfitting drinks to hotel guests, and so forth, the week is up, and they return home to collect the furniture. A fair idea poorly developed. The fact that the guests make no effort at all to find them, leaves it all very tame, without suspense. The situations themselves show little originality. The acting and photography are fair. A half-reel subject.

**A Doll for the Baby** (Vitascope, Aug. 25).—Little Gladys is the pet of the ranch. The cowpunchers make themselves fools over her. At last, by feeding her all kinds of things they make her ill. She wants her doll. The doctor says she must have that doll in five minutes or her fever will probably prove fatal. It is a dangerous twenty miles to town, but the cowboys make it. They find the doll and, to break in the glass in front and take a doll from the window. On the return trip they are attacked by Indians. They put them to flight. The doll is given to Gladys just in time, and everything ends happily. A bit disjointed in the telling, but intelligible and well acted and photographed. Some excellent scenes are presented during the course of the action. The film should be fairly well liked. In the cast are George Stanley, Maxine Elliott, and Anne Schaefer.

**The Reformed Outlaw** (Lubin, Aug. 25).—Gentleman Jack, the highwayman, meets a girl who is a passenger on a stage he holds up, and falls in love with her. Thought of her causes him to resign from his band and lead an honest life. Ten years later he goes to the city. He saves two children from before a runaway, and meets the girl. An old enemy recognizes him, and puts the sheriff on his trail. He escapes. He meets the girl again, and is introduced to her husband. He decides to take an outlaw's once more, but memory of her seems him straight. This lacks unity and compactness more than anything else. The film has not the requisite snarl or finality. The enemy who betrayed him may betray him again. He should be disposed of, and other loose ends tied down. Acting and photography are well worth while. The company includes Mary Ryan, Bobbly Adair, Jess Robinson, Morris Orton, and Henry Alrich.

**The Love Theft** (Essanay, Aug. 25).—An honest old clerk abscondingly buys the picture of his employer's little daughter, whom he fairly idolizes, into his pocket from where it stands on his employer's desk. He leaves it on his bureau at home for the day. A man living in the next room comes in for a towel and steals the expensive frame that was on the picture. Meanwhile the employer has missed the picture, and placed a detective on the case to find his dishonest employee. The sleuth discovers the unframed picture in the old clerk's room. He gives him one hour in which to confess to what he did with the frame, and then he will

be arrested. Now, the detective recognizes the real thief as Slim McGee, confidence man wanted by the police. He chases him on general principles. McGee alms the frame in the hands of the little girl herself that no evidence may be found in his possession. He is caught, and the little girl brings the frame to her father's office, where the old clerk is freed. A good story depending on some clever acting for the absent-minded taking of the picture. Unfortunately the juxtaposition of "absent-minded" and "stealing" in a subtitle makes it unnecessarily hard to get over with the skeptical general public. Again, the hour for confession is ill-advised, for if he does confess what they want him to, it will avail him nothing and he will be arrested just the same. On the whole, a solid film, well done by the actors playing the clerk, employer, detective, and child.

**When Glasses Are Not Glasses** (Vitascope, Aug. 25).—A humorous sailor, dining on his dance, places an engagement ring on his finger. In his nervousness he drops the jewel to the floor. He is nearsighted, and, as the lady of his choice is generously nubile, their search is in vain. The sailor telephones his hotel for his "glasses." The bell boy, acquainted with the gentleman's weakness for liquor and, discovering a tray of high balls on his bureau, assumes they are the much-needed glasses. The boy's arrival with the incriminating musical glasses, proves the embarrassed sailor's undoing. Here we have a thin theme upon which hangs a fat little comedy. Though obvious from the beginning, it holds your attention throughout, provokes a laugh and earns a niche in your memory. Prominent in the cast are John Badger, Charles O. Brown, Leo Deane, and Hattie Mack.

**On the Dumbwaiter** (Lubin, Aug. 25).—Pat Flynn, while removing the groceries from his dumbwaiter in his night, accidentally closes his false apartment door. He is cut out of the dilemma he perceives Mrs. Fella, the mistress of the adjoining apartment, to let him climb from her balcony window back into his own flat. His suits or his trousers, and, discovering that he has left his groceries in Mrs. Fella's flat, again knock on her door, explaining his forgetfulness, and again permits his hall door to slam. While recasting his nervous perilous balcony trip, Flynn is discovered by Mrs. Fella's husband, returning home from his office. The latter, suspecting Flynn to be his wife's lover, rushes up the stairs, refusing to listen to Mrs. Fella's explanations, draws a revolver, and begins firing in the direction of Flynn's sudden exit. With the entrance of the police comes the usual explanation. The plot is well acted. Robert Fischer, as Pat Flynn, climbing off with the comedy honors.

**A Mutual Understanding** (Edison, Aug. 25).—John Smith, after having been unjustly convicted of theft and imprisoned in jail, gets a new trial and is acquitted. He goes to a Western city, changes his name to Ward, gets a position as bank cashier, and marries a Miss Langdon, John Langdon, brother of the bride, a clergyman, performs the ceremony, in signing the marriage registry he recognizes Ward's peculiar handwriting as that of a prisoner whom he has visited in his cell in the East. Horrified at the situation, he decides to keep his discovery a secret. After the honeymoon, the niece of the bank president, while visiting her uncle, happens her parent beside Ward's desk, as he is engaged in counting some money. A roll of bills falls from the desk into the supposed parcel. The loss is discovered, and the cashier falls under suspicion. His guilt is evident to his brother-in-law, who enters at a time, but he is later, for his sister's sake, keeps his counsel. As Ward is about to be dragged off to jail, the president's niece opens her parcel, and discloses the mystery. It is the conventional picture drama, set in the usual framework of a story that, while of a melodramatic order, are most often gripping. There is one particularly bad weakness in the present story, or its construction, and that is insufficient reason for the heroine giving her father to the authorities. Of course, we know that she is the sweetheart of the young and handsome revenue officer, but her ready willingness to play her father into his hands does not argue well for her character. That the story is excellently staged and artistically acted accounts for its success. The plot in various guises, has often been used on the screen. The young revenue officer loves the daughter of the smuggler. She assists him to run her father and his companions to earth. There is the usual amount of by-play, "daddy, I love you, here mine and mine account. According to the best authorities, this sort of play appeals to a large part of the picture patrons.

**Pathe's Weekly** (Pathéplay, Aug. 25).—Athletics, which form the chief subject of this issue, received excellent photographic treatment. The screen displays the Chinese baseball team crossing bats, in the final game of their American tour, with the Ridgewood nine. Jean Bonin, the French champion long distance runner, is shown breaking the tape in a record race at Stockholm, Sweden. Maurice McLoughlin, the American champion tennis player, returns home aboard the La France. Military maneuvers at Versailles are shown focused from a great height. Darin's series of aerial stunts shows at the aviation meet at Villacoublay, France. The race course at Mexico, Mo., offers examples of horsemanship in a gentleman riders' race. The old steamship Connecticut is shown being destroyed by fire in Boston harbor. The Imperial Order of Wine Gassan meets in fraternal exhibitions at Marion, Ind.

**The Love Theft** (Essanay, Aug. 25).—An honest old clerk abscondingly buys the picture of his employer's little daughter, whom he fairly idolizes, into his pocket from where it stands on his employer's desk. He leaves it on his bureau at home for the day. A man living in the next room comes in for a towel and steals the expensive frame that was on the picture. Meanwhile the employer has missed the picture, and placed a detective on the case to find his dishonest employee. The sleuth discovers the unframed picture in the old clerk's room. He gives him one hour in which to confess to what he did with the frame, and then he will

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## SUNLIGHT

ESSANAY Sept. 9



**"THE FIFTH STRING"**

Selig. Two reels.

Released Sept. 15

John Philip Sousa, the March King, wrote this powerful story of a musician's supernatural ability gained at the cost of his life. The Devil gave young Diotti a magic instrument, upon which he could play even well enough to win his reluctant lady, but when he touched the fifth string, the charm was broken and he paid the forfeit. Copyright, The Bobbs-Merrill Co.

**"HIGH TREASON"**

Kleine-Cineas. Two reels.

Released Sept. 16

This picture was made in Rome on the day Italy declared war against Turkey. All the excitement of a population mad with war fever is shown in actual streets and with actual people. The war scenes themselves were taken, many of them, on the field during the Balkan War. Unique realism.

**"TROOPER BILLY"**

Kalem. Two reels.

Released Sept. 17

Frederick Paulding's play has had a setting that makes it better, by far, than the stage version. Indians attacking a stockade, for instance, is the climax. Action in every inch—the straining and grappling of hand-to-hand encounters, the clash of body against body, the fight to a finish. A Western play with a wonderful punch.

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**"THE RIGHT OF WAY"**

Essanay. Two reels.

Released Sept. 19

The struggle of a man and his daughter to keep a railroad from passing through the graveyard where the man's wife is buried. It looks like a losing fight until chance throws the young chief engineer into their home. Then—but that's as pretty a conquest of love over a corporation as you can imagine.

**"OUR WIVES"**

Vitagraph. Two reels.

Released Sept. 20

The adventures that befall two rollicking husbands who back a beautiful actress in her new opera. The complications that involve the star's irate husband, a newspaper reporter, the opera's composer, the two luckless "angels" and their wives, make as screaming a farce as ever delighted a picture audience.

**"THE CLOD"**

Lubin. Two reels.

Released Sept. 18

A story that shows a new angle on the horror of war. A simple Mexican farmer, content in the prosperity and love about him, sees everything in his world snatched from him by the ravages of war. Dull at first, he fights blindly, impotently against it all—and is shot, with a laugh.

**RESTRICTIONS IN RUSSIA**

Minister of Education Makes New Regulations in Regard to Films

Heavy restrictions are being placed on moving picture shows in Russia by the order of the Minister of Education. The minister has reported that his investigations lead him to believe that the great increase in crime among children and the increase in suicides are due to moving picture shows, and he has made his new regulation in the hope of decreasing crime.

Hereafter moving picture films are to be taxed 2 1/2 cents a yard, whether Russian made or imported. Boys and girls under the age of sixteen are now refused admittance to picture shows not especially adapted to young people. There is also a project for closing down all picture places at 8 P.M., but this would, no doubt, mean bankruptcy for them. In some cities, especially where the bulk of the population is non-Russian, picture palace proprietors pay one-sixth of their gross profits to the imperial theaters.

**STRIKERS RETURN**

With two or three exceptions, all of the moving-picture operators who struck for an increase in wages in Kansas City, Mo., last week, are back on the job. In most cases the operators didn't leave their boxes, as the managers acceded to their demands immediately. At two or three of the downtown theaters arrangements had been made by the management for other operators to take the places of the strikers, so that no delay or inconvenience was experienced by any of the motion-picture houses.

**POLICEMEN PLAY PARTS**

Director Fred Huntly has just finished at the Selig Edendale studio in Los Angeles a police picture entitled Mounted Officer Flynn, in which Chief Sebastian, of the Los Angeles force, and his senior captain, Captain Lehnhausen, both enacted parts. These two officers are numbered among the celebrated policemen of the United States. Captain Lehnhausen was formerly a drillmaster in the U. S. Army. Chief Sebastian also loaned a squad of patrolmen in full uniform. In fact, George King, playing the lead, was the only actor representing a police character who was not himself a professional policeman.

**JUNGLE FEATURE FILM**

In the Midst of the Jungle, a three-reel Selig wild animal feature, which was shown at the Exposition of Motion Picture Art in New York, will shortly be released through

the new "exclusive service" department of the General Film Company. This production is acknowledged to be a top-notch of its line, and was enthusiastically received by the exhibitors in New York. The picture in question serves as a vehicle for the re-entry of Kathlyn Williams into the animal features, in which she found such favor some two years ago.

**FILMING ROMAN SPECTACLE**

Lorimer Johnston, one of the American "Flying A" directors, is now producing a two-part feature, In the Days of Trajan, written by himself. It has the atmosphere of the first century of the Christian era, during the reign of the Roman Emperor Trajanus. The natural settings of beautiful Santa Barbara have made it possible to furnish the correct environment. Warren Kerrigan will play a part different from any he has ever attempted, and his many admirers will have an opportunity of seeing him in the regally magnificent costume of a Prince of Dacia.

**OUT OF TOWN NEWS****TEXAS.**

Under the management of Thomas Brothers, the Majestic Theater, pictures, and incidental vaudeville, will open Sept. 30 in Dublin. Mrs. J. L. Thomas is the owner.

**ILLINOIS.**

The Orpheum opened for business in Rockford this month with Kinemacolor service.

**NEW YORK.**

George A. Morgan is constructing a \$20,000 motion picture theater in the business section of Auburn, to open Dec. 1. Three other picture houses in this town are having excellent patronage.

**MASSACHUSETTS.**

Manager Guy P. Woodman has got off to a good start with his newly decorated Gloucester Theater in the city of that name. Pictures will hold sway at this house except for an occasional dramatic booking.

A new picture theater is to be erected at the junction of Washington and Silver streets, Haverhill.

**WYOMING.**

Manager Kinz, of the Empress, Laramie, is spending his vacation shooting the big game to be found in the Medicine Bow Mountains.

**WISCONSIN.**

W. W. Burke is building for the United Amusement Company two motion picture houses in Kenosha. Both buildings are to be absolutely fireproof, of concrete and steel, with the best of ventilation. They will seat six and eight hundred.

**OKLAHOMA.**

The Victor and Forum, both showing licensed films in McAlester, have had recent changes of management. H. H. Dwyer succeeds J. A. Steinson, in charge at the Forum, and C. H. Young follows Will Tibbitt as manager of the Victor.

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**NEW LAW PICTURE HOUSE**

A moving picture auditorium to be erected according to the new law signed by Mayor Gaynor, which went into effect a few weeks ago, is to be located at Nos. 716 to 720 Nostrand Avenue, Brooklyn, by S. Miller. It will have a seating capacity of 800.



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## UNIVERSAL FILMS



**Binks Hawkeshaw** (Imp. Sept. 6).—Binks, to gain the girl of his heart, turns detective and defeats his rival at the rival's own game. It is another in the series of Binks' comedies, produced by George Hall, and proves the popular appeal for a burlesque. **G. G. Almy** (Nestor, Sept. 24).—A fine ranch is left to a girl and her cousin Almy, provided they marry. In event of refusal to abide by this condition—the ranch is to go to the one who is willing. The girl, who lives on the ranch, has the circumstances put Almy through some rough experiences, after which he is glad enough to forfeit his claim and get away. A mediocre farce-comedy, trite in conception, and worked out in no new way. It has, however, the merit of intelligibility and of average acting. It will make an adequate offering as a filler.

**The Gold Brick Road** (Gen. Sept. 8).—Though discussed in this picture is an adequate comedy situation, its possibilities are not realized because of inferior handling. Except for the work of Mabel Craden the acting is rather perfunctory. Ethel falls in love with her father's clerk, a gentleman compelled to work, and when her advances are repulsed she is hurt. She lays a plot, compromising the honor of the fellow, to bring him around and force notice of herself. After some embarrassment she scores her point. The final is especially weak.

**Misplaced Love** (Crystal, Sept. 21).—The fanciful characterization of the old father is the best feature in this rather trite rustic drama. It is the old story of the prodigal daughter who goes to the city to marry a worthless fellow, but who instead marries a rich man and returns in time to save her parents, who have disowned her, from going over the hill to the poor house. Pearl White, Chester Barnett, and Joseph T. Belmont are seen in the cast.

**The Stepmother** (Nestor, Sept. 17).—A lad is driven from home by his stepmother. He tells his sweetheart he will return when he has made a man of himself. The stepmother sends her mother-in-law to the poor house. The boy, now grown a man, strikes it rich, but decides to test his people, and returns in tramp's clothing. The stepmother refuses him lodging; but his sweetheart makes room for him at her house. He gets his grandmother out of the poor house and marries the girl. The stepmother, ashamed, comes to him. He forgives her. A cheaply gotten up affair throughout. It is said that this film was produced about three years ago, and is only just now being released. It is interesting as showing how far the pictures have progressed, but the general public is not likely to know its venerable side. Acting and photography are only fair.

**The Little Skipper** (Powers, Aug. 30).—An old sea captain decides to retire, so sells the *Blue Jay*, and lives ashore with his son and daughter. The son marries to the old man's satisfaction, but the daughter is disinherited for her choice. She is very happy with her husband, however, particularly so when a little son comes to bless their union. They remain happy folk, but the son and his wife go to the city and cultivate social ambitions. The father goes to visit his son, but soon finds that they regard him as an objectionable company. They won't even receive some old cronies he picks up. So he prepares to return home. But he sees his little grandson near drowning while sailing his model ship in the surf, and while he doesn't know the relationship, saves him. This leads to a reconciliation with the daughter and her husband, and a change of his will whereby the bulk of his fortune goes to his grandson, the little skipper. An excellent idea, rather heavy in execution. Identities are not very clearly established in the beginning. But, on the whole, the scenes are played and presented with sincerity, and the theme touches here and there on some very vital chords in human nature.

**The Passing of Bad Hutchins** (Nestor, Aug. 27).—A cowboy is turned down by the girl he loves. She marries the sheriff. He becomes an outlaw—Bad Hutchins. Some time later one of his hands is captured by the sheriff. His companion, a kidnap the sheriff's child, and declares that if the prisoner is not yielded up by sundown, the child will be seen no more. Hutchins learns of the situation. He has promised his mother to give up his lawless life, and the sheriff's wife and the child's mother is the woman he loves. He rescues his companions together and returns the child. The sheriff, seeing him, mistakes his purpose and shoots him dead. But Hutchins has done his duty, and his sins are forgiven. A novel twist of an old theme, sincere in acting and adequate in production. It is recommended as good Western drama.

**Pearl and the Tramp** (Crystal, Aug. 17).—A tramp hears a baby crying, and jumps in the window to hush it. The maid goes for the police, but when they arrive, the tramp introduces the mother, with whom he has made friends on the child's account, as his wife. The husband returns at this time, and the tramp is precipitated out of the window, only to be captured on the street. A comedy much strained in its points and having loose construction. Nevertheless the scenes are animated in the usual Crystal manner and diverting. A half-reel subject, with Pearl White as the mother, Chester Barnett as the tramp, and Joseph T. Belmont as the husband.

**One Wife is Enough** (Crystal, Aug. 17).—A bachelor wants money to go to Bermuda, so he writes his rich old aunt and patroness that he has a wife and baby. The aunt comes unexpectedly, so the bachelor borrows his valet's wife and another woman's child. But he overplays the affectionate husband in the valet's eyes, and for revenge the servant introduces the mother of the child as another wife of his master. "Bismarck!" cries the aunt, and away she goes, refusing all explanation. This trite conception with the contrary ending is a bit overdone in boilerplate. The characterizations are neither careful nor convincing. (In the same reel with Pearl and the Tramp, Chester Barnett does the bachelor, Joseph Belmont the valet.)

**The Harvest of the Flame** (Rev. Aug. 21).—The fire inspector loves the capitalist's daughter. He is engaged to marry the girl until he refuses to pass the factory of the capitalist as safe, and then her father seizes her. The factory catches fire, and in the conflagration the inspector saves the girl. This leads to reconciliation and marriage. A slight plot lacking complication and detail, spun out at undue length, but well acted by a cast including Wallace Reid and Pauline Bush, and photographed in two reels.



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#### "SPELL OF THE PRIMEVAL"

A man-about-town, surfeited with the artificialities of life in a great city, flees from his bohemian friends of the club, loses himself in the mountains and loses his heart to a fair maid that makes his life brighter and better. A fine little romantic play.

September 25th

#### "THE CAPTURE OF 'BAD BROWN'"

A vigorous bit of Westernism, with picturesque frontier types and inspiring out-of-door atmosphere, that invests a lively and interesting story with fun and fancy to point a moral.

September 26th

#### "THE POLICEMAN AND THE BABY"

Everybody is interested in a baby as the light of the home and the joy of the heart. The bigger the man the more likely the spell of the tiniest child is for him. This is the way it impresses big Jim Muirhill, who has one of his own.

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What would men be without the ladies? The ladies are slow to admit man is an essential. They are convinced, however, and Cupid does the rest.

"OLD HODDINGTON'S DAUGHTERS"—Western Comedy-Drama Tuesday, Sept. 9  
Six of them and all pretty. They can shoot and protect themselves against a band of wild Indians, but they can't resist the soldiers.

"FORTUNE'S TURN"—Drama Wednesday, September 10  
Misfortune drives him from bad to worse. He heeds the cry of a little child, saves her from a fiery furnace and falls into the helping hands of friends.

"THE TIGER"—Drama Thursday, September 11  
It fiercely turns against its cruel master and brings upon him the vengeance which he merited in the treatment of his wife. Her father glories in his terrible retribution.

"SAUCE FOR THE GOOSE"—Comedy Friday, September 12  
If husbands will be gay birds, they should not object to their wives flying high. The form of this argument hits pretty hard when it strikes home.

"THE LOST MILLIONAIRE"—Drama Special Feature in Two Parts Saturday, Sept. 13  
He loses himself completely through an accident. He recovers his reason and loses his heart to a mountain maiden way down in Tennessee. A strong and dramatic life portrayal.

## SIX A WEEK

"PUMPS"—Comedies Monday, September 16  
"SANDY GETS SHORTY A JOB"—Comedies Tuesday, September 16  
"THEIR MUTUAL FRIEND"—Comedies Wednesday, September 17  
"THE HINDOO CHARM"—Drama Thursday, September 17  
"SUNNY, OR THE CATTLE THIEF"—Western Friday, September 19  
"JOHN TOBIN'S SWEETHEART"—Comedy Saturday, September 20  
"OUR WIVES"—Comedy Special Feature in Two Parts

The Vitagraph Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Friday.

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## MUTUAL FILMS

**Waiting for Hubby** (Thanhouser, Aug. 17).—From first to last this film excites laughter. There is nothing of the slapstick in the picture, the humor is all clean-cut and quiet, and with the playing of Riley Chamberlain in the lead role one is forced to acknowledge it as one of the best comedies seen for weeks. As a matter of fact, Mr. Chamberlain and the splendid supporting cast make the piece more than any other factor. The director must in a way be responsible, but just how far is a question one cannot answer from the outside. Mr. Chamberlain, as an old actor, finds that a small fortune has been left him by his distant relative on condition that he leave the stage. He leaves and settles down in a quiet village, where his talents, displayed in an amateur way, are appreciated highly by the neighbors, and more particularly by the widow. Here long the old fellow marries and seeks contentment as a model husband. But one of his old friends buttonholes him while he is out one evening to post a letter, and what hubby doesn't do isn't worth telling. But the wife at home imagines that some awful calamity has befallen him. The police are finally called to her assistance, and hubby is treated to a ride in the little red wagon. There is something so natural and sincere in the work of Mr. Chamberlain, and, in fact, the whole picture, that one cannot but be amused.

**The Spirit of Envy** (Thanhouser, Aug. 19).—The moral of this photoplay, rather vividly sent home, is to be satisfied, struggling on as one is without coveting riches until they have been earned. Good judgment and technique have been exercised by the players in developing the various principal characters in this story, and while the author has constructed his plot with satisfactory continuity and a dramatic climax, it is largely to the players the credit is due for the splendid impression left. Treated in a less skilled manner by players and director, the story would sink to the ordinary. We first have two women, friends, contrasted in their positions. One is the wife of a banker, and the other is the wife of a struggling clerk. Having the association of the banker's wife, the other woman feels her poverty, and her husband's minor position in the world. She displays ill will to the husband and becomes generally miserable until the husband of her friend is arrested for embezzlement. We have seen the crash coming, but the surprise and tragedy make the poor wife thankful that she has married a honest man.

**The Golden Heart** (American, Aug. 21).—An American comedy that can be favorably compared to the average picture. It lacks a well defined plot of purpose, and action is inclined to be slow at times and wandering at others. It is principally due to the work of the players that the piece furnishes a fair amount of humor. The action is laid in the wild west. A young fellow, somewhat of a landowner in the hills, takes as his partner in the search for gold a well-to-do girl of the country. She does his cooking, which has been such a miserable failure in his own hands, and they finally

strike it rich. Two unscrupulous miners attempt to cheat them of their claim, but they, quite through accident, establish their rights and prepare for further happiness. The climax appears to be the weakest part of the picture.

**Fatty's Day Out** (Kerison, Sept. 1).—Fatty, on his vacation at the seashore, encounters two young toughs. They follow to annoy him, and when Fatty seats himself in an invalid's chair, because the others are too small, the young toughs take him in, drag him to the docks and throw him into the water. To those who enjoy this sort of horseplay the burlesque will be acceptable.

**Jack Meets His Waterloo** (American, Aug. 20).—There has been a question in our minds as to why Western heroes always wear large colored handkerchiefs loosely tied around their necks, but now the question has been answered. Though the picture's plot is rather commonplace, the fact that it has enlightened us on this very important point is something. Western heroes wear a handkerchief as a handy sling for an arm, after it has been wounded by the heroine—or, maybe, the villain. This is not important; some may aver; but, on the contrary, it is quite important when Warren Kerrigan does it. He does it so effectively. Mr. Kerrigan can and does do horse stunts in an effective manner, particularly hissing girls. That is his main business in this comedy, and when he "climbs the wrong tree," as he surely does, his pride is considerably jarred. Because the girl slaps his ear for the inmergence he thinks more of her, and then comes more. In that he is good to look upon, it is only natural that the girl should also think a little of the man she slapped, and there we have it. As to the miniature battle we have in the last few scenes there seems to be little reason for it. However, the piece is amusing, executed in the excellent style of the American Company as it is.

**From the Portals of Despair** (American, Aug. 28).—In the construction of building up of this plot the author has used better judgment and skill in bringing about the loss of reason in the girl than in showing its restoration. Through several scenes we see the young wife's suffering, mostly mental, and the resulting breakdown comes in a very natural way. The part has been acted in a strong manner. She leaves her dead baby in the cabin of a neighbor and seeks refuge in the woods. Coming upon a band of evildoers and finding a live child in their midst, which she holds to her breast, is made the cause of her cure. The situation is too forced to be convincing. The husband, returning and finding the dead child in the cabin of the neighbor, is about to seek revenge when the wife also returns, and explains everything. In comparison with the rather strong execution and argument, the ending is inclined to be feeble. Starting in excellent.

**Franchised Finances** (Thanhouser, Aug. 31).—An old maid, unable to persuade her suitor to pose the question, hurries him up by having a tramp whom she catches robbing the bankman, pose as a Wall Street broker, and successfully dance attendance upon her. This arouses the jealousy of the suitor, and he stings in and claims the old maid. The tramp is said for his trouble, and every one is happy. A perfectly legitimate and good comedy. A subtitle or two more and perhaps a better name for the whole would improve the offering, but it has a majority of good points, and therefore makes good entertainment. Acting is very good, indeed.

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Monday, Sept. 15.

(Bio.) His Hoodoo. Com.  
(Bio.) Dan Greogan's Ghost. Com.  
(Edison) The Island of Perverity. Com.  
(Edison) Rebirth. Dr.  
(Lubin) To Love and Cherish. Dr.  
(Pathway) Father's Weekly No. 50.  
(Lubin) The Fifth String. 2 parts. Dr.  
(Vita) Pump. Com.  
(Vita) Sandy Gets Shorty a Job. Com.

Tuesday, Sept. 16.

(Edison) Jerusalem and the Holy Land. Sc.  
(Lubin) Women. Dr.  
(Lubin) Fashion's Toy. Dr.  
(Pathway) Mrs. Morton's Birthday. Dr.  
(Edison) High Treason. 2 parts. Dr.  
(Lubin) The Tule of Inception. Dr.  
(Vita) Their Mutual Friend. Dr.

Wednesday, Sept. 17.

(Edison) Cornwall, the English Riviera. Sc.  
(Edison) The Comedian's Downfall. Com.  
(Lubin) Sweet Revenge. Com.  
(Lubin) The Duck-Hunting Industry. Dr.  
(Lubin) Tropic Billy. 2 parts. Dr.  
(Pathway) The Merit Murder Mystery. Dr.  
(Lubin) Tobias Wants Out. Com.  
(Vita) The Hindoo Charm. Dr.

Thursday, Sept. 18.

(Bio.) The Stolen Treaty. Dr.  
(Lubin) The Broken Parole. Dr.  
(Lubin) The Old. 2 parts. Dr.  
(Lubin) (Title not reported).  
(Pathway) Father's Weekly No. 51.  
(Pathway) Road Trials.  
(Pathway) Hot Springs and Geysers of New  
England. Dr.  
(Lubin) The Redemption of Railroad Jack. Dr.  
(Vita) Sunny, or the Cattle Thief. Dr.

Friday, Sept. 19.

(Edison) Saved by the Enemy. 2 parts. Dr.  
(Lubin) The Night of Way. 2 parts. Dr.  
(Lubin) The Burglar and the Baby. Com.  
(Lubin) One Hot Hot. Com.  
(Lubin) The Love of Beauty. Dr.  
(Pathway) Dr. Tura Turns the Tables. Com.  
(Pathway) Harassed Falls of the Northwest.  
Dr.

Saturday, Sept. 20.

(Bio.) The Rejected Lover's Luck. Dr.  
(Vita) John Tobin. Sweetheart. Com.  
(Lubin) For the Son of the House. Dr.  
(Lubin) The Great Physician. Dr.  
(Lubin) The Redeemed Claim. Dr.  
(Lubin) The Breath of Scandal. Dr.  
(Lubin) Her Friend. Com.  
(Lubin) His Reward. Com.  
(Pathway) Her Brave Rescuer. Dr.  
(Vita) Our Wives. 2 parts. Dr.

### EXCLUSIVE SUPPLY RELEASES

Tuesday, Sept. 16.

(Gaumont) The Lion Hunters. Two parts. Dr.

Wednesday, Sept. 17.

(Lubin) Invisible Ink. Com.

Thursday, Sept. 18.

(Gaumont) Gaumont's Weekly No. 50.

Friday, Sept. 19.

(Lubin) (Title not reported).

Saturday, Sept. 20.

(Lubin) Western Love. Dr.

(Great N.) (Title not reported).

### UNIVERSAL FILM RELEASES

Sunday, Sept. 14.

(Crystal) The Hand of Providence. Dr.  
(Schair) A Perverse Romance. Dr.  
(Schair) Hydromen. Sc.  
(Bio) The Fight Against Evil. Dr.

Monday, Sept. 15.

(Lubin) The Fatal Verdict. Dr.  
(Nestor) Beauty and the Ugly One. Dr.  
(Gem) The Manicure. Com.  
(Gem) Sam's Dependency. Com.

Tuesday, Sept. 16.

(101 Blum) In the Collis of the Python. Two  
parts. Dr.  
(Crystal) A News Item. Com.  
(Crystal) A Bachelor's Finish. Com.

Wednesday, Sept. 17.

(Nestor) The Stepmother. Dr.  
(Powers) The Pearl of the Golden West. Com.  
(Schair) Rob Roy. Three parts. Dr.  
(Univ.) Animated Weekly. No. 50.  
(Lubin) The Stepmother. Dr.  
(Lubin) Escaped from the Asylum. Two parts.  
Dr.  
(Bio) Never Again. Dr.  
(Frontier) The Juvenile Kidnappers. Com.

Thursday, Sept. 18.

(Nestor) The Battle of Bull Run. Com.  
(Powers) The Doctor's Story. Dr.  
(Victor) Percy H. Baldwin. Triller. Dr.

Friday, Sept. 19.

(101 Blum) Through the Window. Two parts.  
Dr.  
(Lubin) Binks and the Bathing Girls. Com.  
(Lubin) Antics in Ink, or Mr. Mayer.  
(Frontier) The Ranchman's Double. Dr.

### MUTUAL FILM RELEASES

Sunday, Sept. 14.

(Maj.) (Title not reported).  
(Thau.) (Title not reported).  
(Maj.) (Title not reported).  
(Keystone) (Title not reported).  
(Bell.) Twickenham Ferry. Dr.

Tuesday, Sept. 16.

(Maj.) (Title not reported).  
(Thau.) (Title not reported).  
(Broncho) The Land of Dead Things. Two parts.  
Dr.  
(Mutual) Mutual Weekly No. 38.  
(Bell.) The Disguise. Dr.

Thursday, Sept. 18.

(Amer.) A Fall Into Luck. Dr.  
(Keystone) (Title not reported).  
(Mutual) (Title not reported).  
(Pilot) (Title not reported).

Friday, Sept. 19.

(Kay-Res) The Reformation. Dr.  
(Thau.) (Title not reported).  
(Amer.) Jim Takes a Chance (Com.).  
(Amer.) Travelers of the Road. Dr.  
(Maj.) (Title not reported).  
(Bell.) The Stolen Woman. Two parts. Dr.

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# REVIEWS OF LICENSED FILMS

**Bobbie's Long Trousers** (Edison, Aug. 30).—Yale Ross is the central point of interest in this Edison split-reel comedy, written by J. Hancock Collins and directed by Charles M. May. Bobbie appears as a much perturbed editor, who invited the three girls in the office to accompany him on a picnic where he will wear his first pair of long trousers. The beach scenes are made interesting enough, but the story lacks snap and a telling climax. When Bobbie appears at the office the following Monday morning, still wearing the long trousers, he finds that the girls withhold their customary kisses because he is dressed like a man. Not liking the changed attitude he returns to youthful attire. Edna Fingert, Marion Weeks, and Gladys Hattie are the young women in the picture.

**First Aid to the Injured** (Edison, Aug. 30).—It seems that the police force in Berkeley, Cal., has been trained in first aid to the injured methods which have overcome the inability of policemen to give effective assistance to persons hurt in accidents. The film shows the old way and the new chiefly by means of street scenes. J. Scarle Dawley directed the making of an interesting subject on the reel with Bobbie's Long Trousers.

**Better Days** (Vitaphone, Aug. 30).—To the restrained and always sympathetic acting of Van Dyke Brooks must be credited much of the appeal of this film. The story that nearly completes a reel is extremely simple and, save for the atmospheric artistic production, would hardly suffice. The little son of wealthy parents is playing in the garden when a tramp appears and makes friends with the roommate, who reminds him of the child he loved in better days. When the parents return the pair are comically playing in the child's playroom. Their fear of the man is shortlived, and before he leaves he is given food, clothing and money. The parents were played by Leo Delaney and Rose Taylor, and Sidney Cummings, a handsome little fellow, was cast as the boy.

**The Accidental Handoff** (Essanay, Aug. 30).—Rather obvious farce handled with enough skill to get the desired laughs. A sleepy young man is made the bearer of a hunting outfit, including two shot guns. He is to deliver it to a friend of his employer. It happens that his errand coincides with the escape of a handoff, and the inoffensive youth is mistaken for the dangerous criminal. Not the least amusing part of the film is where the convict captures the actual convict. The farce is well acted, and has been staged with some care.

**The Rag Bag** (Lubin, Aug. 22).—Two tramps steal a ragpicker's bag. One gets inside, and the other tries to sell him to a junk dealer. But the tramp is discovered and the ragpicker punished. An exceedingly trivial piece of business altogether, long drawn out and with practically nothing to laugh at. A split with A Smashing Time.

**A Smashing Time** (Lubin, Aug. 22).—A married maid sees her mistress wear a watch on her hip, so next time she goes to a ball, she has her lover buy her a dollar timepiece marked down to fifty-five cents, and wears it on her hip. Imitation, her mistress is so deceived that another black beauty among the guests persuades her dandy to step on the foot of the presumptuous wench. This he does, and with such effect that watch works scatter on the floor and rascals come into play. Next morning Corbelle, patched and mottled, assumes her mistress she has had a perfectly lovely time. A comedy intelligible and animated throughout. It is good for considerable laughter. The colored artists playing the principals are a good deal better performers than many whites we have seen. On the same reel with The Rag Bag.

**Pool Luck** (Kalem, Aug. 22).—Bing promises his wife he will bring his pay envelope to her tomorrow. Jinks, on the floor above, sees him with the envelope. But on his way home Jinks buys some old unclaimed baggage that is being auctioned off by the railroad company. His wife takes the envelope and finds and throws it out. Bing, who has played all his money away, arrives home just in time to get the envelope on his head. So he takes them in and tells his wife he spent his money buying them for her. He is killed for his trouble. He goes out, and this time gets a suit of men's clothes. They fit him perfectly. Now a china figure descends on his head. He runs up to Jinks, complains, and Jinks gives him some money to save his injuries. With this Bing accounts to his wife for the rest of his salary. A fair comedy not made the best of in point of animation, but rather well done in acting and photography nevertheless. A half-reel subject.

**Deceiving Uncle Ann** (Kalem, Aug. 22).—A young scoundrel is told by his uncle and mother that if he will get married within a week he will give him \$10,000. Accordingly, the nephew has his room-mate masquerade as "Mattie," his fictitious fiancée. After some questionable horseplay, the uncle discovers the fraud practiced on him, and leaves in high indignation. A farce of the most hackneyed order, of which we forget the Greek original. It will win a few laughs, however, as the situation is always a more or less popular one. On the same reel with Pool Luck.

**Playing the Prig** (Vitaphone, Aug. 22).—MacDonald's son is in love with MacDonald's daughter. They are engaged. Their fathers quarrel over their ability to play the harp, and her daddy withdraws consent to their marriage. However, by dint of diplomacy, the bright young man inveigles the two old ones into a piping contest. It being agreed that if his father wins, MacDonald is to let him have his daughter. On the day of the event he attaches an automobile pump to his father's horn, so the old man can play indefinitely without effort. Of course, he wins. But the young man at the pump learns that the home of his father-in-law-to-be is on fire, and goes to the rescue. Consequently his father's banishes on the table blows up and burst, and MacDonald discovers the trick played on him. His wrath is appeased when he learns that the young man has saved his whiskey from the flames. The old man becomes reconciled, and the young people wed. An excellent comedy done with a flair easy to let the audience see into the spirit of it at once. Delightful work is done by Huie Mack, Charles Brown, and Dorothy Kelly. Photography is satisfactory.

**The Lizard** (Pathé, Aug. 22).—An other excellent moral subject, decidedly the creature known as the Green Lizard. Its habits, food, way of shedding skin, adaptability to climbing, and the eye and ear in detail are intelligently presented. Interesting from start to finish. Excellent photography. On the same

reel with A Visit to the Ruins of Pompeii.

**A Visit to the Ruins of Pompeii** (Pathé, Aug. 22).—A colored film, a split with The Lizard, showing the excavated portions of the unfortunate city that was buried in a deluge of lava and ashes from Vesuvius. To A. D. Particular notice is given the ruins in the roads made by chariots, public buildings, villas and their gardens. A beautiful rendering of an ever fascinating subject.

**The Good Indian** (Bell, Aug. 22).—Dr. Jones saves the Indian's life, and refuses pay for his services. The good Indian strikes a raid on the physician's home. They strike down the doctor and his wife and set the cabin afire. But the befriended Indian arrives just in time and saves both. A very nice little story that would stand much more complication and detail. It is intelligible, however, with good acting and photography.

**The Work Habit** (Essanay, Aug. 21).—This picture is primarily a character study embellished by sentimental conditions. It is a story of a boy, an old father, and a hard life on the farm. The boy is invited to the city to take a long rest. He soon tires of loafing, and rather than cause his children annoyance he seeks work of some kind on the quiet. Not only does he find the work, but circumstances so shape themselves that he is able to better a family in want at the same time. His children and out what is going on, and realizing that the work habit is fastened upon him the story turns to the farm where he lives in his own element. Lionel Barrymore plays the father with a good deal of sympathy and understanding. Christy Miller is seen to good effect as the street cleaner, and Claire McDowell does well as the daughter. Kate Bruce plays the wife of the street cleaner.

**The Sheriff of Cochise** (Essanay, Aug. 21).—While this picture lacks a genuine comedy situation or complication, the characterizations are good, particularly that of the sheriff of Cochise, and where an incident would fall of itself, through the work of the players several hearty laughs are had. The story concerns the rivalry between the sheriffs of two neighboring counties. There is a desperate game of bad men that must be captured with a large reward in store for the lucky one. Discarded as a top-draw, one of the sheriffs comes into the other's territory, saves his rival from death, captures the gang, and when he is being escorted to the jail, he is captured by the sheriff's men. Over the bar where the tenderfoot refuses whiskey to take water, and at the cabin of the bad men the comedy touches—though somewhat trite—are excellent.

**Wife Swappers a Letter** (Bell, Aug. 21).—We think this is one of the best dramas the Western Film Company has given us in a long time. Not only does it maintain a fresh idea in picture drama, but the treatment is clever, a good grasp of contemporary technique in the laying out of the action with respect to continuity and the sustaining of suspense. Robert Rosworth is at his best in such a role as allotted him here, that of the husband desirous as it requires mature ability and attractive physique. The main characteristics of many of our leading men on the screen. Eugene Hammer, playing the wife, is acceptable, while Henry Otto, in the part of the thief, is not so good. The comedy is to be overlooked and melodramatic particularly in the final situation where he comes to the house and demands the money from the wife. Of course, the burning of the letter accidentally, with the resultant message to the husband, is the basic idea for the story, and it may be his best work. The husband is in a neighboring city searching for the very man that threatens his wife, though she did not know it at the time of writing the letter to him. Talking to the clerk, the husband unwittingly allows the letter to burn over the gas clear whole meaning, and the husband, fearful, takes on auto and hastens back. He arrives just in time to prevent the thief, who has been posing as an assassin, from carrying out his plan.

**The Crook and the Girl** (Biograph, Aug. 21).—A scoundrel nephew, having inherited his uncle's wealth, learns there is a second will making a girl the beneficiary. He is a shady lawyer to find the will. The lawyer hires a crook to steal it. The girl, unsuspecting of the document's existence, employs the crook, disguised as a gardener. Affecting a fondness for books, the crook gets access to the library and discovers a paper disclosing the whereabouts of the missing will. In the meantime the crook has fallen in love with the girl. Having stolen the paper and turned it over to the nephew, he repents of his action. He follows the former in the act of locating the will, and after a terrific struggle takes it away from him and returns it to the girl, then dies from wounds received from his betrayer employer. The big situation is the struggle between the crook and the nephew for the possession of the will. Realism is sacrificed in order to obtain a spectacular climax. It is impossible for anybody but a schoolboy to believe that the crook can overcome his powerful appearing adversary against such odds as position and weapon: the crook swimming in the water, the nephew pumping lead into him from a boat.

**A Mistake in Judgment** (Edison, Aug. 21).—A father and a mother, anxious to make a man of their growing boy, will not permit him to do anything but what seems proper for a grown-up. They won't let him play ball, or do any one of the many other harmless things loved by the average lad. He can bear it no longer after he has been hurt from a fall in going to attend a tea-party, and has been retired in disgrace for drowning a cat, so he runs away. He finds some children of a poor widow, who are held under no restraint of the kind that fetters him, and sees that consequently they are having a good time. He joins them. His parents, going by in an auto, marvel at the well-behaved boy, and wish their own incorrigible lad were the same. And lo, and behold, it is their own boy. For the first time they see their error in crushing his healthy tendencies, and decide to let him be himself. One of the most genuinely human pictures we have seen. An excellent conception, beautifully carried out, calculated to make people think, and above all, to interest them. Acting is delightful. Yale Ross as the boy gives a remarkably artistic performance. Charles Sutton plays the father, Mrs. G. J. Williams the mother. The poor mother is creditably done by Alice Washburn. The excellent direction was given by Charles M. May.

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## LUBIN FILMS

### Two Reel Picture Every Thursday

"THE CLOD" Two Reel Thursday, Sept. 18

A fearful and most dramatic episode of the Mexican Revolution.

"SELF CONVICTED" Two Reel Thursday, Sept. 25

A great detective story, with reformation rewarded.

"THE SPECIAL OFFICER" Two Reel Thursday, Oct. 2

A get-rich-quick man is beautifully foiled by Daddy Burns, Special Officer.

### Five Releases Each Week

"THE HILLS OF STRIFE" 3000 feet Thursday, Sept. 11

Very dramatic story of the Kentucky Mountains.

"PANAMA HAT INDUSTRY" 400 feet Friday, Sept. 12

Very interesting industrial picture taken in Panama.

"AN EXCLUSIVE PATTERN" 600 feet Friday, Sept. 12

A roaring farce, caused by many mistakes.

"THE MEDAL OF HONOR" 1000 feet Saturday, Sept. 13

A melodramatic firemen story, with a punch.

"TO LOVE AND CHERISH" 1000 feet Monday, Sept. 15

Excellent problem play ending happily.

"FASHION'S TOY" 1000 feet Tuesday, Sept. 16

A strange love tale, interesting and romantic.

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